



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
86, Newgate Street, London, E.C.

VOL. XXIV., No. 287.]

NOVEMBER 1, 1894.

[PRICE 2d.; PER POST, 2½d.]

MUSIC IN THE OLDEN TIME.

AMONG some old documents in the British Museum there is a curious little batch of accounts, property bills, notes, etc., connected with Drury Lane Theatre nearly two hundred years ago, when under the management of actors whose names rank high in the history of the stage—those of Barton Booth, Colley Cibber, and Robert Wilks.

Some of these papers relate merely to actors and plays, and they are exceedingly quaint. We find, for instance:—

Feb ye 2^d for Jane Shore
Mrs. Baker

ffor making a Manto and a flounced peticoat 18/.

Now this "Manto and flounced peticoat" were worn by the famous actress Mrs. Oldfield,* at the production of *Jane Shore*, on February 2, 1715, which piece was so successful that it ran for nineteen nights. Besides Mrs. Oldfield, Booth, Cibber, and Wilks themselves were in the cast. Then, against Vanbrugh's *Relapse*, and a new farce performed on February 3, 1715-16, we find in the "Property Bill" for the week—

For an Ice Cake 2
For Oranges and Apples for Mr. Bicknall 6d.
and For making 12 Wiskers of Hair 2 sh.

On such, however, we will not dwell: the papers relating to music now concern us.

An account for tuning the "harpsicord" four times, 5s. a time, tells of the days when that instrument formed the backbone, as it were, of the orchestra. There are also bills for copying music, and the usual price seems to have been a shilling per sheet. In one of these, a "Swedish Dance" by Mrs. Santlow is mentioned; this was the wife of Booth—Hester Santlow—"a dancer of more beauty than reputation," according to Stephen's "Dictionary of National Biography." Here is another music bill:—

* The inscription on the tombstone of Mrs. Oldfield in Westminster Abbey reminds one curiously of Beethoven's dying words: "Plaudite amices; comedia finita est." Her inscription runs thus:—

"Hic jacet Anne Oldfield
Jan mea peracta est
Vos Plaudite."

Feb 4 1715-16

For writing 3 new Dances, viz a Dance call'd three Devils; a Spanish Dance for three; and Mrs. Santlow's Chacone for the Little Flutes, twelve Copy's, containing twelve sheets 12/.

There is a pathetic letter from a certain Tho. Newman, probably one of the copyists attached to the theatre, which is worth quoting:—

Gen^t

I Never Receive anything for any writing but what you are pleas'd to pay: last year a bill of 15^s. was sign'd by you, to be paid by the benefit I never had it, Nor wou'd I ever charge any little part, were it not for Paper; I am yours most obedient

Tho. Newman.

It may be mentioned that the bills in this collection were examined and signed by the three above-mentioned managers.

There is one account

For Painting Appolos Chariott
in Gold, four Horses
a Glory
a Bench of Rusches
a Sea
Daphne Turn'd to a tree

for which a sum of £7 was charged; "six pounds" is written to the left of the managers' signatures, as if they thought the charge extravagant. But it is not the charge, but the contents of the bill which are of interest. They evidently refer to the masque of *Apollo and Daphne*, stated in Grove's "Dictionary" to have been written by Dr. Pepusch for Lincoln's Inn Fields Theatre.

Then, later on, we find an entry as follows:—

For the writing of the Mask
of Appollo and Daphne
Eight Gineas,

And still another—

Written for the last New Masque 78 Shiets of
Rojall Paper 2^s p Shiet amounts to ... 71 16s
3 Queer of Ruel Royal Paper ... 01 18s
For Cover to all the Parts ... 01 3s

Written for the Old Masque, the hole Part of
Mars, Twice over again; the number of
74 Songs in all the Parts: and Score: in
the hole 12 Shiets: amounts in the hole 21 7s

Total 101 7s

A quaint old document, in truth, but there is something below it which adds considerably to its interest. Below is the name J. D. Fletcher—possibly someone connected with the Lincoln's Inn Theatre, and to the left—

"I have examined this bill and finde nothing unjust."

And this laconic, Pilate-like, saying is signed by Dr. Pepusch himself.

Dr. Pepusch, born at Berlin in 1667, came to England about the year 1700, and was at first engaged in the orchestra at Drury Lane, but afterwards became composer to that theatre. In 1712 he was engaged by the Duke of Chandos as organist and composer to his chapel at Cannons, and about 1713 is said to have become music director at Lincoln's Inn Fields Theatre, at which his celebrated *Beggars' Opera* was produced. It was, we believe, first offered to Booth at Drury Lane. Dr. Pepusch was Handel's immediate predecessor at Cannons, and, indeed, fully acquiescing in the Saxon's superior merit, is said to have "retired from his eminent and honourable situation without any expression whatever, either of chagrin or disappointment." The late Victor Schoelcher, in his "Life of Handel," quotes the famous scene, described in Mr. Ephraim Hardcastle's *Somerset House Gazette*, between Handel and his friends Misder Golley Cibbers, Togder Peepbush, and Custos (i.e. Dr. Arne, whose Christian name was Augustine).

J. S. S.

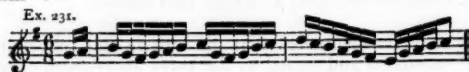
THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 220.)

VOLUME XII.* (Continued.)

CHORAL PRELUDE, No. 12, "Allein Gott in der Höh' sei Ehr":—



This prelude will be found in Part III. of the Clavier-übung, forming the eighth of the twenty-one choral preludes included in that division of the work. It begins on page 199 of the B.-G., Vol. III. In the Peters edition it is No. 6 of the great choral preludes, Vol. VI., p. 12. There are in this volume no fewer than eleven different arrangements of this choral. In the three editions under scrutiny I have found no divergence whatever in the several texts; they are alike in every particular from beginning to end.

VOLUME XIII.†

In this volume the choral Preludes are continued with—No. 13, "Von Gott will ich nicht lassen":—



In the Peters edition this will be found in Vol. VII., being No. 56, p. 70. It forms No. 8 of the Eighteen Great Organ Preludes, published in Part II. of the B.-G., Vol. XXV., and will be found at page 112. In this edition the signature has only three flats, and every time the minor sixth of the scale is used, the flat, of course, has to be marked. Peters agrees with Best in putting the ordinary signature of F minor. There are a few minor differences in the three texts, the first very slight, but worth pointing out. It will

* Augener's Edition, No. 9,812.

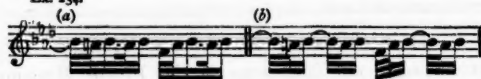
† Augener's Edition, No. 9,813.

be found at the end of the bar (p. 829) marked *prima volta*, and occurs on the last beat, Best reading as (a), the others as (b):—



This really resolves itself into a mere matter of notation. In Best and the B.-G. the whole bar is printed for the repeat, and for the "second time," but in Peters only the last beat (of a crotchet) is so given, the second section starting with the fourth of a measure as does the commencement. In the last bar of page 830, middle stave, the third quaver, second voice, is, in Best, *g*, and in the other editions *e*, below. Page 831, l. 2, b. 1, has, in Best, for the third beat, second voice, a crotchet, *d*; in the others the note is a quaver, followed by a quaver rest. There is a curious piece of notation in bars two and one from the end, in the middle part, which is, in Peters and the B.-G., as (a), and in Best as (b):—

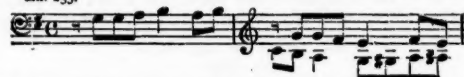
Ex. 234.



The above extract only includes half a measure, but the first example, continued for a couple of bars, is certainly more awkward for the eye than the notation adopted by Mr. Best.

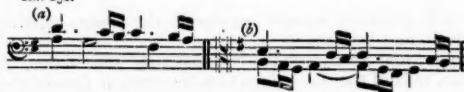
No. 14, "Wenn wir in höchsten Nöthen sind":—

Ex. 235.



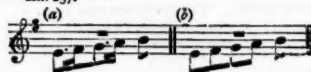
This forms the last of the "Eighteen" in the B.-G., Vol. XXV., and is No. 58 of the Peters Vol. VII., being found on pp. 145 and 74 of those works respectively. The choral being in the top part, in the B.-G. edition the C clef (alto) is employed for the middle stave having the accompaniment; in Best and Peters only the G and F clefs are used. There is less agreement in the texts of this Prelude than in those immediately preceding. The first divergence will be found, in Best, on p. 832, l. 2, b. 1, middle stave, which reads as (a), Peters agreeing; but in the B.-G. as (b):—

Ex. 236.



Two bars further on, pedal, Best and B.-G. have a dotted quaver and semiquaver to begin with, but in Peters the first two notes are quavers. In the next bar the fifth quaver in the pedal is *e*, and so in the B.-G., but the note is *g* in Peters. In the third bar on page 833, also in the pedal, in Best the first note, *c*, is queried sharp, but no sign appears in the other copies. The upper part in the third bar, line 3, of the same page is, in Best and the B.-G. as (a), and in Peters as (b):—

Ex. 237.



The phrase of the choral, at top of p. 834, in Best ends as (a), but in Peters and the B.-G. is prolonged as (b) :—



Page 834, l. 2, b. 4, middle staff, the second note, *c*, is expressly marked natural, but in the other copies marked sharp. It may be worth mentioning that an older reading of this Prelude is found in the "Little Organ Book," p. 57 of the B.-G., Vol. XXV., and a variant of No. 13, in the appendix, p. 170, of the same volume.

STEPHEN S. STRATTON.

(To be continued.)

HOW TO COMPOSE AN OVERTURE.

A YOUNG composer inquired of Rossini how he should set to work to write an overture to an opera, and the maestro sent him the following reply :—

(1) Wait till the evening before the day fixed for the first performance. Nothing urges on more than necessity, the presence of a copyist who is waiting for your work, and the importunity of a director at his wits' end who is tearing out his hair by handfuls. In my day, all directors were bald at the age of thirty.

(2) I wrote the overture to *Otello* in a small room of the Barbaja Palace, where the baldest and most brutal of directors had used force, and shut me up with nothing except a plate of macaroni, threatening that I should not leave the room during my natural life if I did not write this piece down to the very last note.

(3) I composed the overture to *Gazza Ladra* on the day of the first performance, under the roof of La Scala, where I was imprisoned by order of the director, and where I was watched by four machinists who had orders to throw my music, sheet by sheet, out of the window to the copyists who were waiting below to transcribe it.

If the sheets were not forthcoming, I was to be thrown out of the window myself.

(4) For *Il Barbiere* I managed still better : I composed no overture, but used one already to hand, which had been intended for an opera *semiseria*, entitled *Elisabetto*. The public was delighted with it.

(5) I composed the overture to *Comte Ory* while fishing, with my feet in water, and while my companion, Signor Aguado, was chatting with me about Spanish finance.

(6) The one to *Guillaume Tell* was written under similar circumstances.

(7) For *Mosé*, I wrote none.

G. ROSSINI.

The original letter, of which the above is a translation, was recently published in the Paris paper *Le Temps* by Mons. A. Pougin.

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from p. 222.)

VIII.—THE NIBELUNGEN RING TRILOGY.

THIRD DAY—"DIE GÖTTERDÄMMERUNG."

BEFORE the curtain rises on the second act, curious, irregular rhythms and the harsh sound of muted horns blown strongly prepare us for the presence of the powers of evil. Hagen, fully armed, sits asleep before

the entrance of the Gibichungs' Hall, when he is aroused by his father, Alberich. His greeting is not very filial, possibly because Alberich's soul is burdened with a full and able *résumé* of the dramatic situation at its present stage of development. Siegfried possesses the Ring, but cares nothing for, and indeed knows nothing of its potent spell ; and Alberich impresses on Hagen the necessity of winning it from the heedless hero.

We must hasten on to the second last of these mighty climaxes which raise the *Götterdämmerung* in interest so far above the other parts of the Trilogy.

Gunther with his "Bride" has returned to find the vassals preparing at Hagen's instigation the festivities for Siegfried's and Guttrune's marriage. It is impossible in slow dragging words to paint the electric development of the action when all the elements are thus brought together on the stage, until Brünnhilde sees her faithless lover, and, sighing "Siegfried kennt mich nicht" (the orchestra sadly reminding us of her own beautiful love-motive) her eye is caught by the glint of the fatal Ring on his finger, and the storm bursts. After a long and most distressing scene, in which matters are not minced, nor language very choice, Siegfried stands forward to take an oath that he is innocent of the gross accusation Brünnhilde brings against him. As Hagen cunningly holds out his own spear, Siegfried lays two fingers on the point and solemnly swears :—

"Haft of war, holiest weapon !

"Guard thou my spotless honour !

"On this spear-point, spoken is my oath ;

"Spear-point guard thou it well !

"Where steel doth strike me, strike thou at me,

"Where death shall meet me, there meet thou me ;

"If her base charge is true, if I have broken my vow."

Brünnhilde rushes furiously into the circle, tears Siegfried's hand from the spear-point, places her own there instead, and, in wildest excitement, repeats the same oath, substituting however for the last three lines, these words :—

"Thy strength I dedicate to his destruction,

"Thy blade I bless that it may pierce him,

"For all oaths hath he broken, and even now himself hath he forsworn."

The tumult only subsides with the departure of the whole company, all save broken-hearted Brünnhilde, ashamed and doubting Gunther, and the sinister Hagen. The son of the Schwarz-alb drives their tortured hearts forward to the point from which they shrink in horror. "Siegfried's death !" he cries to Gunther, "Nought else can save thee from shame."

He works on Brünnhilde's outraged feelings till she discloses to him what is Siegfried's only vulnerable part, his back, which, as she proudly says even in her misery, foe never yet saw—a subtle touch of the dramatist's art. As they three join in the oath of vengeance, the doors of the Hall are thrown open, the bridal-procession streams out, and before the curtain falls, Wagner's consummate art presses the situation home upon us, as the happy Guttrune beckons Brünnhilde to her side, while Siegfried, unconscious of the desolation he has wrought, and heedless of Brünnhilde's misery, extends a friendly hand to Gunther, who with bent head seems to gnaw his own heart, while Hagen exults in the success of all his plans.

One of the most enchanting pictures in the work is that which forms the prelude to the third and last act. Siegfried's last hunt has been organised by Hagen and Gunther, but the hero has lost all trace of his companions in the heat of the chase, and when the curtain opens we see him by the banks of the Rhine, where the three Rhine-daughters attract his attention by their

graceful sport and lovely song—nothing more perfect than which ever came from Wagner's pen. Chaff and earnest entreaty alike are thrown away on Siegfried, who refuses to give them the coveted Ring, and expresses his recklessness of life and limb after the old fashion of throwing a clod of earth behind his back. As the disappointed Rhine-daughters disappear, hunting-horns are heard and Siegfried rejoins his companions, who have already prepared the mid-day meal. Siegfried sits down between Gunther and Hagen and lightly tells of the "waterfowl" he had seen, and how they had foretold to him that he would not see the morrow. Gunther's conscience winces, while Hagen, to turn the conversation, asks Siegfried if it is true that he once could understand the language of birds, and the hero offers to enliven Gunther with stories of his youth. All sit closer as in one of the grandest musical scenes in the long drama, Siegfried sings his Saga:—How he encountered and slew the dragon and possessed the treasure he left untouched, the Tarnhelm, whose use Hagen first explained to him, and the Ring, of which he has never known the value; how he understood the birds; how they led him to the rock where Brünnhilde lay, surrounded by fire. Here Gunther's suspicions are to be amply confirmed, and as Siegfried's memory has gradually returned with his story, the excitement becomes intense. Freed from the enchantment of Guttrune's magic draught by a drink which Hagen offers,† he goes on to sing of Brünnhilde's awakening under his kiss. At the tale of apparent treachery Gunther starts to his feet with his hand on his sword, and at the same moment Hagen plunges his spear in Siegfried's back. Slowly the hero turns and raises his mighty shield to crush Hagen, as our English Hereward dealt his last stroke. But his strength fails and he falls on his shield with Brünnhilde's wrongs wringing his dying heart. Faintly sounds her name from his lips as all the yearning of his love finds its true expression.

Who could hope to do justice in words to the Dead March which is played as Siegfried's body is carried back to Gunther's palace. The motive of "Fate" accompanies his last breath, and in the march which follows, the whole story is rehearsed—the race of the Volsungs, of which Siegfried is the last:—



* In the march, of course, the time is altered from triple to common.

the story of Siegmund's need and Sieglinde's sympathy; the Sword; the heroic character of Siegfried, "der hehrste Held der Welt," and the love of Brünnhilde; the Ring, and the curse which attends it; the whole dying away in the death of the first great hero on Europe's long roll, expressed (in a clever "transformation of theme") by Siegfried's own motive *piano* in the

† An unnecessary and, it must be said, ineffective interpolation of Wagner's.

minor key, and broken off (at *a*) like the emblem of sudden death.



The last scene is laid in the Hall of the Gibichungs. Hagen having slain his brother Gunther, who tried to prevent him from plundering the hero's body, is only deterred from seizing the Ring by the dead Siegfried's hand, which rises threateningly at his approach. This clever idea of such thrilling dramatic effect was, doubtless, suggested by the verse in the Nibelungenlied, which tells how Siegfried's body bled again in the presence of his assassin. Brünnhilde appears on the scene, and blasts Guttrune's heart and life at once with her scornful language. She bids the men pile high the funeral pyre by the Rhine, and herself applies the torch. With the old Walküre cry, "Hoi-o-to-ho," she springs on her horse, and plunges into the flames. The Rhine rises, and extinguishes the fire, while the Rhine-daughters regain the Ring. Hagen, in despair at the sight of the disappearing treasure, throws himself into the flood, and is borne down to its depths by the nymphs. We see in the far distance the Hall of Walhalla, where the gods sit in silence. Darkness closes round, the flames of Siegfried's pyre envelop the gods and their castle, and the final "Triumph of Love" sounds exultant from the orchestra as the curtain closes on the remarkable story.

(To be continued.)

BIRMINGHAM MUSICAL FESTIVAL.

AFTER six days devoted to rehearsal, namely, four for principals and orchestra, at the Queen's Hall, September 24th to 27th, and two for the combined forces, at the Birmingham Town Hall, September 29th and the 1st ult., the Thirty-eighth Triennial Musical Festival commenced on Tuesday, the 2nd ult. The function opened with the *National Anthem* (Costa's arrangement), and then followed the performance of Mendelssohn's *Elijah*, an oratorio that, with one exception (in 1864), has been given on the Tuesday morning at every festival since its production in 1846. Interest attached to this performance from the fact that for the first time since 1870 there was a new representative of the titular part, Mr. Andrew Black replacing Mr. Santley. Mr. Black's performance was a good one, but, naturally, fell below that of his predecessor when in his prime. Miss Anna Williams and Madame Albani shared the soprano solos, and those for contralto were taken by Madame Marian Mackenzie and Miss Hilda Wilson, Mr. Edward Lloyd taking the tenor part

throughout. Assistance in the double-quartet and other concerted numbers was rendered by Mrs. Hemming, Mr. Iver McKay, Mr. T. Horrex, and Mr. Brereton. The performance was a good one, the chief honours falling to the band and chorus.

In the evening the first miscellaneous concert was given. The title is almost a misnomer now, for there were only six items in the programme, and scarcely any of the vocal sugar-plums for the purpose of showing off the skill of the artist or tickling the ears of the groundlings. The *Te Deum* of Berlioz was presented for the first time in Birmingham, and the performance revealed all the beauty of the numbers, *Tibi omnes Angeli*, and *Dignare, Domine*; the bold and effective writing of the *Christe, Rex gloriæ*; the delicacy and fine feeling of the *Te ergo quæsumus* (the solo in which was well sung by Mr. McKay), with its novel accompaniment of brass for the chorus of sopranos and contraltos; and the power of the final number, *Judex credidit*. The rhythm of the judgment motive, pitilessly hammered on six side-drums, added to the terrific effect of this movement, but, despite something of the grotesque, there was a grandeur which told upon the audience. The performance was very fine, and Mr. Perkins, at the organ, added both colour and contrast to the orchestral design.

The second part of the programme was made up as follows:—

Symphony, No. 2, Op. 73	...	...	Brahms.
Recit. and Air "Lusinghe più Care" (<i>Alessandro</i>)	...	...	Handel.
Nautical Overture	...	...	Mackenzie.
Monologue and Duet "Die Meistersinger"	...	...	Wagner.
Rhapsodie Hongroise, No. 4	...	...	Liszt.

The Symphony was marvellously played under the watchful direction of Dr. Richter, as was the Rhapsody (the well-known No. 2, as arranged for pianoforte). But surely Liszt has a better claim to Festival notice than through these *bizarre* though clever pieces. Dr. Mackenzie had a great reception when he came forward to conduct his overture. An extremely clever piece it is, and something more. It took at once with the audience, and the splendid performance received unbounded applause. Mrs. Henschel made her festival *début* here in the Handel *aria*, which she sang to perfection, and well sustained her part, with Mr. Henschel, in the excerpts from the second act of the *Meistersinger*. The audience at this concert was the smallest of the whole Festival. Perchance many, recalling the appalling din of the *Tuba mirum* in the "Messe des Morts," were afraid of encountering another work of Berlioz! I deem the *Te Deum* a finer composition than the above.

Wednesday morning, the 3rd ult., witnessed the production of the chief Festival novelty, Dr. Hubert Parry's oratorio, *King Saul*. The work is in dramatic form, divided into four acts, but, with one or two exceptions, the scenes are not named, and locality and detail are left to the imagination. The Bible narrative, from the First Book of Samuel, is followed pretty closely, but the text is paraphrased, and the book has high poetic claims. The personages introduced are six, and in the performance they were thus represented: *Samuel*, Mr. Andrew Black; *Saul*, Mr. Henschel; *David*, Mr. Edward Lloyd; *Michal*, Miss Anna Williams; the *Evil Spirit*, Miss Marie Brema; and the *Witch of Endor*, Miss Hilda Wilson. King Saul is the central figure, and is one of the finest character studies in oratorio. Next in importance is the Evil Spirit, introduced earlier than in the Bible story, and from whose promptings the dramatic action mainly springs. The work is sombre almost throughout, the note of tragedy being struck at an early stage; but there is relief in the pastoral and idyllic

character of the first scene of Act III. Here there is rest after the battle, and then occurs the charming love episode for David and Michal. Details of the musical treatment would here come in too late, but a general survey may be permitted. Taking the choruses, it will be seen that they reflect in a truthful and remarkable manner the varying moods of the Israelitish people and warriors, discontent, triumph, and joy being depicted in vivid colours, whilst the writing is perfect in technique and form. There are no regular fugues, but imitation gives point to the passages in dialogue, and dramatic expression takes precedence everywhere. There is very striking individuality in the music assigned the various characters, particularly in regard to King Saul and the Evil Spirit. Perhaps the most powerful number in the whole work is the soliloquy for Saul, "In the still watches of the night," where the very soul of the hapless monarch is laid bare; but it is almost equalled by the graphic strength of the scene at Endor; and this again is followed by a highly wrought *scena* for the Witch, who, in a vision, beholds the final catastrophe, and death of Saul. Representative themes are freely employed, and dovetailed into the harmony with a skill not far short of that of Wagner himself. Throughout the composer is master of his subject, and carries the listener along with irresistible energy. The performance, allowing for a few flaws, resulting from anxiety and over-zeal, was a fine one, the principals doing every justice to their parts, and the chorus singing with grand power. Mr. Henschel and Miss Brema were really great in their highly dramatic parts. Dr. Parry conducted, and acquitted himself in a manner worthy of the high occasion, but he was hardly cool enough—how could he be?—to secure the very fullest realisation of the ideas he had committed to writing. The somewhat childish regulation forbidding applause at the morning performances was broken through, the audience being greatly moved by this fine composition.

In the evening the posthumous cantata, "The Swan and the Skylark," of the late Goring Thomas, was brought to a hearing. The book is a *pasticcio* from the pens of Julian Sturgis, Mrs. Hemans, Keats, and Shelley. The orchestral score is the work of Professor Stanford, and so deftly has he done his part that the instrumental garb is in thorough keeping with the spirit of the music, which leans to the manner of the modern French school. There is a tone of sadness in the work, but hardly deep enough to be called tragic. Mr. Lloyd sang the lament and dying song of the Swan in his finest manner, having a part wherein his gifts were displayed to high advantage. Madame Albani was equally happy in the joyous outbursts of the Skylark, and Miss Brema and Mr. Brereton did well what was entrusted to them. The choruses are very graceful, and were beautifully sung, whilst the somewhat sensuous colouring of the orchestra was finely brought out under the beat of Dr. Richter. The cantata, in brief, is a very charming, if not absolutely great work, and will become popular wherever principals can be secured capable of taking the solos allotted to the Swan and Skylark.

Sullivan's *In Memoriam* overture came very appropriately after the cantata, and was played with noble expression, the concert terminating with a memorable performance of Mendelssohn's *Lobgesang*, with Madame Albani, Miss Brema, and Mr. Ed. Lloyd as vocal principals.

On Thursday morning, the 4th ult., Handel's *Messiah* occupied its usual position. But this year there was a marked falling-off in the attendance, and it is possible that ere long the committee will have to consider seriously

the wisdom of a second stereotyped programme. Such a performance as the one under notice can, one principal vocalist apart, be heard here at least once every year. This, of course, means that the Festival rendering was in nowise remarkable. The work of the principals left but little to be desired, the honours being carried off by Madame Albani. Miss Hilda Wilson, except for a slip in "He was despised," did well. Mr. McKay, save for the high A in "Thou shalt break them," maintained his usual level; and Mr. Brereton was fairly successful in the bass solos, but was overweighted at times by the band. The high-note cadence mentioned is the last shred of vulgarity clinging to *Messiah* performances. If Mr. Lloyd would discontinue it, other tenors would follow suit—the struggle to get the note in their case is sometimes painful to witness. The time has gone by for great classics to be made use of for personal display. The chorus began in rather a matter-of-fact way, but soon warmed to their work. Mr. Stockley conducted in an able manner, but was somewhat handicapped by having no rehearsals with the band.

The Thursday Evening Concert opened with a fine performance of Beethoven's *Egmont* overture. This was followed by Henschel's *Stabat Mater*, the vocal principals being Mrs. Henschel, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Andrew Black. The work is in eight numbers, the chorus being employed in all. The general tone of the music is devotional, extremely expressive, and treated from an emotional standpoint. Scholastic devices are rarely made use of, but a good deal of writing in free canon form will be found. The scoring is sombre in the first half of the work, and vivid and powerful in the *Inflamatus*. The severity of the general treatment is relaxed in the *Eia Mater*, for contralto solo and chorus, and the *Fac me vere*, for soprano and tenor duet and chorus. The first is very taking in melody, and the other sweet and flowing. Altogether Mr. Henschel's composition merits a high place in contemporary art. If it does not show absolute genius, it reveals talent of a very high order. Under the direction of the composer a performance little short of absolute perfection was arrived at, and a double recall testified at once to the delight of the audience and to the merit of the work and its rendering. The second part of the programme contained four items, beginning with Schubert's Symphony in B minor (the unfinished), which received the most delicate and finished rendering I have ever heard. Indeed, Dr. Richter himself afterwards told the members of the orchestra that he had never before conducted so fine a performance. Mr. Lloyd created a *furor* by his magnificent singing of the recitative and air, "Lend me your aid," from Gounod's *Irene*. This was noteworthy as being the first appearance of Gounod's name in a Festival programme since 1885, when *Mors et Vita* was produced. The Rhapsodie, Op. 53, for contralto solo, men's chorus, and orchestra, by Brahms, was an interesting item. The solo part was given with intense pathos by Miss Brema, who has created a most favourable impression at this Festival. The performance of this sombre but beautiful work was admirable on all sides. Dvořák's *Husitska* overture brought the concert to a close in brilliant style.

Friday morning, the 5th ult., witnessed the production of an important work by Cherubini, a master whose name has been absent from Festival programmes since 1882, save only for the overture to *Anacreon*, played three years ago. The great Mass in D minor is no longer unknown to musical amateurs, and Birmingham was rather late in the day in placing it in a Festival programme. It was performed by the Festival Choral Society in March, 1883, so that it was not new to this city. There is no

need for details concerning this stupendous work. The performance on the part of the principals was very fine, the lovely trio, *Gratias agimus*, the sestet, *Et incarnatus est*, and the quartet, *Benedictus*, being most effectively rendered by Mesdames Albani, Henschel, and Mackenzie, and Messrs. Lloyd, McKay, and Henschel. The chorus, which had already betrayed symptoms of having been overtrained, was decidedly below its standard at the commencement, the tenors becoming flat, and dragging down the sopranos; but they made a supreme effort, and the later choruses were given with great power and spirit. The monotone in the *Crucifixus* was verbally inaudible, and the attention was diverted by the violin passages in unison. It has been urged that here Cherubini let art take the place of devotional expression, and this is, perhaps, not altogether a wrong impression. The last seven bars in the work, for orchestra, ought to be omitted. The end is positively vulgar, and quite destroys the effect of the *Dona nobis*.

Wagner's "Good Friday Music" from *Parsifal* followed, but though played to perfection, conveyed but a faint impression of its stage effect. The next piece was Palestrina's *Stabat Mater*, for double choir, a *cappella*, arranged by Richard Wagner for a double quartet of soloists, semi, and full chorus. It was rendered by Mesdames Albani, Henschel, Wilson, and Mackenzie, Messrs. Lloyd, McKay, Henschel, and Brereton, and the chorus, with the utmost finish, every modern device in shading, accent, and phrasing being adopted, just as in a refined part-song of to-day. But that is not the way sixteenth-century music should be sung, and, although in saying so I differ from most of my brother critics, I must express my conviction that the performance was an artistic mistake. Mozart's lovely E flat Symphony, played with wonderful delicacy by the large orchestra, brought the morning performance to a close.

The fine evening programme, consisting of the *Tannhäuser* overture, Part III. of Schumann's "Scenes from Goethe's Faust," and Beethoven's Ninth Symphony, formed a worthy conclusion to a Festival full of interest. The overture was magnificently played, and Schumann's work, now first heard at an English Festival, revealed beauties that took the audience by surprise. In honour of the event, the whole of the vocal principals must be mentioned. They were: Mesdames Anna Williams, Henschel, Brema, Powell, Hemming, Mackenzie, and Wilson; and Messrs. Eugene Oudin, Henschel, McKay, and Brereton. Mr. Oudin's fine voice told well in the beautiful air, "Highest Empress o'er the world," and this, his Festival *débüt*, was most successful. The chorus sang splendidly, and the grand score was displayed to perfection in the playing of the band. It is generally admitted that the second version of the latter part of the *Chorus Mysticus*, "The Ever-womanly beckons us on," is superior to the first, but it was not adopted on this occasion. Beethoven's Choral Symphony, with Miss Anna Williams, Miss Marie Brema, Mr. Iver McKay, and Mr. Andrew Black, as soloists, went magnificently. The chorus had recovered its tone, and now surpassed its previous efforts. The instrumental portion was played to perfection, and the work was received with enthusiasm. The National Anthem closed the proceedings, and then, with warmest tokens of admiration for Dr. Richter and Mr. Stockley, the assembly dispersed.

Considering the depression in trade, the Festival was very successful financially. There was a falling-off in the attendance and receipts, compared with the Festival of 1891, but it is expected that at least £4,000 will be handed over to the funds of the General Hospital. To Mr. Charles G. Beale, Chairman of the General Committee,

and to Messrs. Lawley Parker, G. H. Johnstone, and G. S. Mathews the warmest congratulations must be awarded, as they reap the reward of their arduous labours. The smoothness of the arrangements owed something also to the able assistance of Mr. Walter Charlton, the energetic secretary. S. S. S.

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational Purposes,

CONSISTING OF
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from p. 225.)

PIANOFORTE DUETS.

STEP III.

Quidant, Alfred. "Mazeppa," grand galop de concert, in E flat. A spirited and enlivening movement, which requires an animated and crisp performance.

Rommel, Eduard. "Grande Marche Solennelle," in F sharp minor and major. Deserves a decided recommendation. Its performance requires fulness of tone and accuracy of rhythmical expression.

Roeckel, Joseph L. :-

"Air du Dauphin, Ancienne Danse de la Cour," in F.

"Kermesse de St. Cloud, Air de Danse," in A minor.

Both pieces are written in a popular style.

Reinecke, Carl. Op. 46. Music to Hoffmann's fairy tale, "Nuss-knacker und Mause-König" (Nut-crackers and the Mouse King).

Overture, in F. Stately in the beginning, afterwards cheerful, characteristic, and thoroughly amusing.

No. 1. "Christmas Eve," in F. A charming movement, simple and pleasing.

No. 2. "Godfather Drosselmeyer's Automaton," in B flat. The *primo* must be played with great delicacy.

No. 4. "Shepherds' Ballet in the Puppet Kingdom," in A minor. Requires firm and sharp accents.

No. 6. "Wedding March," in C. Very popular and pleasing.

(For the numbers 5 and 7, see Step ii.)

Smith, Boyton. Illustrations opératiques :-

Donizetti. *La fille du Régiment*, in A.

Lucrezia Borgia, in E flat.

Offenbach. *Orphée aux enfers*, in D.

Rossini. *Il Barbiere*, in D.

Meyerbeer. *Robert le Diable*, in F.

Les Huguenots, in E flat.

Bellini. *I Puritani*, in A flat.

Norma, in F.

Verdi. *Il Trovatore*, in E minor.

Flotow. *Martha*, in A flat.

Mozart. *Don Giovanni*, in B flat.

The best-known and most popular airs are represented and supplemented by moderately difficult, but practically written variations.

Smith, Sydney. *Weber's Freischütz*, operatic fantasia. Op. 16. E flat. Brilliant and effective.

Smith, Sydney. "The Lily of the Valley," Op. 14. Mazurka, in E flat. Very showy and brilliant.

Smith, Sydney. "Tarantelle," Op. 8, in E minor. One of the most popular pieces by the author.

Suppé, F. von. "Dichter und Bauer." Overture, in D. Almost numberless performances of this popular overture by small orchestras and military bands have made this melodious and amusing piece widely known.

Sharpe, Herbert F. "Marche Slave," in F. An agreeably animated movement.

Stern, L. A. "Juanita, Tarantelle brillante," in D minor. Requires a lively and crisp performance.

Strelezki, Anton. "Sérénade," in D. The *primo* part offers some difficulties; the time taken ought to be a moderate one.

Sponholtz, A. H. Op. 19. Scherzo brillant (Grand Galop), in F. Very lively and entertaining.

Weckerlin, J. B. "Shégas de l'île Maurice."

No. 1. "First Shéga," in A minor.

" 2. "Fantaisie nègre," in D major.

" 3. "Second Shéga," in A minor.

Highly characteristic and to be recommended as an excellent rhythmical study, particularly so No. 2 for its rhapsodic treatment.

Volkman, Robert. Three marches. Op. 40.

No. 1. In E flat. Stately and most interesting.

No. 2. In C. Requires most accurate time and sharp accents.

No. 3. In F minor. Ought to be played with delicacy, but with full tone.

Volkman, Robert. Hungarian sketches :-

No. 1. "Reception," in E flat.

" 2. "The Fishermiden," in G minor.

" 3. "Serious Walk," in B flat.

" 4. "Young Blood," in G.

" 5. "In the Chapel," in E.

" 6. "The Knights," in F sharp minor.

" 7. "Under the Linden Tree," in D minor.

Although Volkman was by birth a Saxon, a long residence in Pesth, the capital of Hungary, made him well acquainted with the peculiarities of Hungarian music, and he added to their (most effective) reproduction the experience and knowledge of a thorough musician and thinking composer, and thus the Hungarian sketches are each and all veritable masterpieces.

Volkman, Robert. Musical Picture-Book. Op. 11.

No. 1. "In the Mill," in F.

" 2. "The Postillion," in B flat.

" 3. "The Russians are coming," in D minor.

" 4. "On the Lake," in A.

" 5. "The Cuckoo and the Wanderer," in F.

" 6. "The Shepherd," in G minor.

These delicious and most charming pieces are in no way inferior to Schumann's "Album for the Young," and it would be impossible to accord any higher praise. Nos. 4 and 6 will be found the most enchanting.

Schubert, F. Music to *Rosamond*.

No. 1. Andantino, in B flat.

" 2. Ballet Music, in G.

The lovely melody of No. 1, a near relation to the Impromptu, Op. 142, No. 3, and the amusing and so thoroughly original Ballet Music will be everywhere welcome and fully appreciated.

Schumann, Robert. Op. 85. Twelve piano duets for players of all ages :-

No. 1. "Birthday March" (Step ii.)

" 2. "Bear Dance," in A minor.

" 3. "Garden Melody."

" 4. "Garland Wreathing" (see Concordia, No. 42)

" 5. "Croats' March," in F.

" 6. "Mourning," in A minor (Step ii.).

" 7. "Tournament March," in C.

" 8. "Ring-Dance" (see Concordia No. 41).

" 9. "By the Fountain," in D.

" 10. "Hide and Seek," in F.

" 11. "Ghost Story" in D minor.

" 12. "Evening Song," in D flat (Step ii.).

Although each of the pieces is excellent, interesting,

and sympathetic, the Nos. 3, 7, 9, and 10 are generally most admired.

Schumann, Robert. Oriental Pictures, Op. 66. Six pieces. This collection belongs to the best and most original pieces written by the intellectual author. Nos. 3, 4, 5 have obtained the greatest popularity.

(To be continued.)

LETTER FROM LEIPZIG.

THE musical season here began on the 2nd October, when a very interesting sacred concert was given at St. Thomas's by Herr Theodor Odenwald's Hamburg choir, a remarkable body of voices which, though only formed of quite recent years, has attained to rare perfection in the execution of a *cappella* compositions. The choir is strong numerically, there being about ninety members—sixty-four boys, twenty-two men, and a few ladies. With the exception of the tenors, whose tone-quality is not so pleasant as it might be, no fault can be found with the *ensemble timbre* of the choir. Their intonation, pronunciation, and careful attention to *nuances* are altogether unexceptionable, and reflect the highest credit upon Herr Odenwald, to whose efforts the selection, training, and maintenance of the choir are entirely due. Herr Odenwald is evidently a man of sound taste and high intelligence. He religiously observes the intentions of composers, and avoids the exaggeration of light and shade affected by so many modern conductors. This Hamburg choir can, in our opinion, hold its own against any other society of similar *genre*, and need not fear comparison with the Thomaner choir of Leipzig, or the Dom-choir of Berlin.

But we must speak more in detail of the concert, which was diversified by the organ solos of Herr Carl Armbrust, and vocal contributions from Fräulein Faller. The programme is of sufficient interest to be set down in full. Here it is: Prelude and fugue in E minor, by J. S. Bach; choral, "Wie wohl ist mir, O Freund der Seelen," by J. S. Bach; choral, "Welt, gute Nacht," by J. S. Bach; choral-motet, "Ich weiss dass mein Erlöser lebt," by J. Michael Bach; "Benedictus," by Orlando di Lasso; a "Laudate Dominum," for soprano solo, chorus, and organ, by Mozart; Mendelssohn's "43rd Psalm," for double chorus; Reinhold Fleischer's "Adoramus Te Christe," six-part chorus; organ sonata in E minor by A. G. Ritter; Nos. 8 and 13 from Palestrina's "Song of Solomon"; "Mache mich selig, O Jesu," a sacred song for soprano solo and chorus of boys with organ accompaniment, by Albert Becker; "Sei getreu bis in der Tod," by Otto Rade; cantata, "Herr, gehe nicht in's Gericht mit deinem Knecht," by J. S. Bach; and another sacred song by Albert Becker entitled "Erquick mich mit deinem Licht."

With regard to the organ-playing of Herr Armbrust (of St. Peter's Church, Hamburg), and the vocalisation of Fräulein Faller, we need only say that both proved to be accomplished artists, and materially added to the enjoyableness of the concert. Notwithstanding the excellent scheme presented, the public only attended this concert in very small numbers, and the loud echoes of the church reverberating through its spacious aisles—echoes which are much less noticeable when the church is full—sadly marred the effect of some of the music.

The latest novelty at our theatre is a fairy opera in two acts and three tableaux, called *Hänsel und Gretel*, by Engelbert Humperdinck. So far as its music goes, this work is decidedly clever and original. Its method is Wagnerian to the backbone, but the composer has decided inventive power and much knowledge to boot. The music is, however, too pretentious for the libretto, which is of a naïve, simple character, such as one would naturally associate with a fairy subject. For instance, at one point in the opera, the music would lead one to surmise, if one heard it without words, that the composer meant to suggest the highest tragedy, but on looking at, or hearing, the libretto, one finds that all this storm and stress is concerned with nothing more serious than the breaking of a bit of *bric-à-brac*. Other examples of similar exaggeration of treatment might be adduced,

but *ab uno disce omnes*. By the clever interpolation of folk-songs and children's songs, the composer has put on local colour with the happiest effect. His score is a very large one, including every known and approved orchestral instrument, and even some which cannot be so styled, such as the horrible xylophone. The undoubted success of the opera was in great measure due to the first-rate style in which it was played and mounted, no pains or expense having been spared in these particulars. Herr Humperdinck, your readers may be interested to know, is forty years of age and a native of Sieburg. He studied at the Conservatoires of Cologne and Munich, and in the composition classes carried all before him, obtaining successively the Mozart, Meyerbeer, and Mendelssohn scholarships. By means of these successes, he was enabled to further pursue his studies in Italy and Spain. He is now located at Frankfurt. Fräulein Osborne and Fräulein Kernic, the first-named as Hänsel, and the second as Gretel, both made a very favourable impression. Herr Schelper, as a drunken father, and Fräulein Beuer as the conventional wicked stepmother of fairy tales, sang and acted most effectively. Frau Doxat-Krycsanowsky, hitherto chiefly known by her fine impersonations of Walkyre and Fidelio, came out surprisingly as Knusperhexe. In a small part Fräulein Dönges was unexceptionably good, while Fräulein Lülting, both in respect of her singing and acting, left much to be desired.

The libretto of the opera, by Adelheid Watte, was not at all to our liking. It consists of a fairy-tale, which might easily be told in two minutes, spread over as many hours, and much attenuated, as one might expect, in the process; and the author's devices to conceal this defect entirely fail of their purpose.

A new one-act opera entitled *Tobias Schwalbe*, by Johannes Pache, was produced here a few days since; but it was withdrawn after two performances, and we may safely conclude has disappeared from the local *répertoire* for ever. Neither words nor music had sufficient piquancy to please the present taste. Among interesting revivals we may note that of Marschner's opera, *The Vampire*, which had not been heard in Leipzig for ten years. Herr Schelper played the title-part in his very best manner.

The Gewandhaus concerts were resumed on October 17th, with the utmost *délat*. Professor Reinecke received an enthusiastic welcome on making his appearance at the conductor's desk. The programme, which began with Mendelssohn's "Calm Sea and Prosperous Voyage," contained no orchestral novelties: the other items being Handel's Concerto in D minor for string orchestra, and Beethoven's Second Symphony. The vocalist was Fräulein Herms, of Berlin. Her voice, though not great, is very charming in quality, her *piano* being especially fascinating. She sang Lieder by Schubert, Schumann, Brahms, and Weber, in a manner little short of perfection, her least successful effort being the "Heimweh" of Brahms; but we opine that it was rather the song than her delivery of it which failed to please. As an encore after one of her other songs Fräulein Herms gave Chopin's "Das Ringlein."

The youthful prodigy-pianist, Raoul Koczalsky, is just about to give another concert here. His friends would be much better advised if they would keep him in his proper place—the study—for some years to come, as this course would certainly conduce to his greater success and happiness later on, when his talents have had more time to develop. The youthful prodigy, over-pushed in youth, seldom becomes a mature artist.

OUR MUSIC PAGES.

THE two pieces accompanying this month's number of the MONTHLY MUSICAL RECORD are Nos. 1 and 7 of the "Vortragsstudien" (Studies in style), "a collection of classical pieces arranged for violoncello with pianoforte accompaniment by Carl Schroeder." The set includes compositions by Veracini, Pergolesi, Corelli, Leclair, Lotti, and Handel, numbering eight in all, up to the present date. It is to be hoped that the number will be extended.

Reviews of New Music and New Editions.

Jagdscene (Scène de chasse). Impromptu for pianoforte.

By J. RHEINBERGER. (Edition No. 6,365, net, 1s.) London: Augener & Co.

RHEINBERGER'S compositions for piano solo, always admirable in their construction, do not in every instance appeal so favourably to the public taste as might be expected of works by so consummate a musician as this master undoubtedly is. He is, perhaps, greatest in the domain of chamber and church music, the famous E♭ quartet for piano and strings, and the A major trio, two works sufficient in themselves to mark his genius, being included in every collection of chamber music fairly representative of the best modern composers. The well-known piano pieces by Rheinberger are the "Jagdlied," the "Wanderer's Song," the "Toccata," and the impromptu now before us, which may be reckoned one of the best. It is a perfect tone-picture, with its ever-resounding *cors de chasse* depicting the excitement of the chase. The rhythm is strongly marked, and the effect throughout is fine. Admirers of this piece will find several of this prolific and genial composer's lesser-known pieces very charming, and others again showing his powers as a composer to be of no ordinary kind.

Kleine Blumen. Zwölf leichte melodische Tonstücke für das Pianoforte. Composit von CORNELIUS GURLITT, Op. 205. (Edition No. 6,173, net, 1s.) London: Augener & Co.

IN his latest contribution to current juvenile musical literature, Herr Gurlitt has combined instruction and amusement in his usual happy method. There is nothing calling for particular remark in these twelve little pieces, each of which is graceful and melodious, besides being carefully fingered and phrased. It is, indeed, in this latter respect that so much can be learned by children from this composer's writings, and the present edition will be warmly welcomed by the young people and their teachers alike.

Morceaux pour Piano. Par ANTON STRELEZKI. No. 78, Mazurk brillante. No. 79, Valse Française. London: Augener & Co.

OF the two pieces which we have received for review this month, our preference is distinctly for the "Mazurka," which, however, will require an experienced executant. The "Valse Française," though having a nice little melody of its own, deals in such queer discords as to keep one continually on the *qui vive* to know what is coming next. However, both of these Salon pieces will probably find admirers.

Souvenir de Dresde. Six Morceaux pour Piano, Op. 118. Par ANTON RUBINSTEIN. No. 1, "Simplicitas"; No. 2, "Appassionata"; No. 3, "Novellette"; No. 4, "Caprice"; No. 5, "Nocturne"; No. 6, "Polonaise." London: Novello, Ewer & Co.

HERE are six delightful pieces in the composer's best manner, particularly noticeable for their melodious qualities. "Simplicitas" is very light and graceful, with a quick, rather fiery middle movement somewhat belying the title, while "Appassionata" is appropriately stormy and contains a very fine second theme on a tonic pedal throughout (a snatch of which recurs most effectively just before the final coda), to give which its full effect large hands will be necessary. The "Novellette" has a charming melody, and is about the easiest to play; the "Nocturne" is a restless and gloomy piece, relieved by gleams of tunefulness, here and there. The "Caprice"

and "Polonaise" (Nos. 4 and 6) are not quite so melodious nor so simple as the rest, owing to the highly chromatic character of the latter, and to the *bizarre* effect produced in the former by the time signature $\frac{32}{85}$, the alternating of the two *tempi* tending more to peculiarity than to beauty. Probably, for this very reason, however, these two pieces will be all the more acceptable to pianists of the ultra-modern German school.

Waldeinsamkeit. Salonstück für das Pianoforte. Von F. KIRCHNER, Op. 554. London: Augener & Co.

F. KIRCHNER'S style is now so well known to our readers, and we have occasion so often to notice new music from his pen, that it will suffice to say that this *Andantino* movement is quite up to his usual standard of excellence, and has all the elements necessary for a successful Salon piece. The accompaniment in the left hand makes it a useful piece for teaching.

Symphonies. By JOSEPH HAYDN. Arranged for pianoforte solo by MAX PAUER. No. 10, in D major. (Edition No. 6,183*k*, net, 1s.) London: Augener & Co.

WE have so frequently of late expressed ourselves in terms of high commendation regarding this publication, that it will suffice if, on the present occasion, we merely draw attention to the appearance of the tenth of the series, namely, the well-known D major "Symphony," containing the beautiful menuet in the same key. -

Cecilia. A collection of organ-pieces in diverse styles.

Edited by W. T. BEST. Book LI. Twelve melodious and easy pieces for organ students. By ADOLF HESSE. (Edition No. 5,851, net, 1s.) London: Augener & Co.

THE numbers which constitute the present instalment of this series are—(1) *Andante* in F; (2) *Trio* in C minor; (3) *Andante* in E; (4) *Andante Maestoso* in B flat; (5) *Allegretto* in A; (6) *Andante* in E flat; (7) *Andantino* in A minor; (8) *Allegretto* in F minor; (9) *Andante* in F; (10) *Allegretto* in A; (11) *Andante* in C minor; (12) *Allegro Fugato* in D; and the selection which Mr. Best has made from Hesse's works show him to be a thoroughly sound musician, who knew exactly how and what to write for young organ students, in the same way that his more important works have proved him to be a composer for the organ of the first grade. All the twelve pieces, though progressive, may be classed as easy, and there is no doubt as to their melodious character. Mr. Best has given very full instructions as to the registers, fingering and pedalling, and it has been undoubtedly a happy thought of his to include these simpler compositions of the great Breslau organist in this series.

Examination Music. Selection of pieces contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music, for examinations in music, 1895. Mozart, *Rondo* from Sonata in F, No. 7. (Edition No. 7,324*a*, net, 1s.) *Andante* from Sonata in B flat, No. 15. (Edition No. 7,324*b*, net, 1s.) *Allegretto* from Sonata in G, No. 6. (Edition No. 7,324*c*, net, 1s.) London: Augener & Co.

THIS edition of movements from Mozart's sonatas for piano and violin has been expressly prepared for the purpose for which they have been selected, with the result that we have in a cheap form three pieces which will be invaluable for the work of instruction. Both the violin and piano parts are fingered and properly phrased, the mode of execution of all embellishments is given in foot-

notes, and the tempo of each movement indicated by metronomic signs. The *Andante*, from Sonata No. 15, is a veritable gem: one which commands the admiration of all lovers of Mozart's melodies. It requires a player to render it whose intonation is pure and whose style of performance is expressive. The other two movements are light and sparkling, easy to play, and easy to comprehend.

Sechs Tonstücke für das Pianoforte zu sechs Händen. Componirt von CORNELIUS GURLITT. Op. 192. (Edition No. 6,631, a b, two books, each net, 1s.) London: Augener & Co.

EARLIER in the present year we gave a detailed notice of these charming little pieces, which were then being issued separately. Now, the publishers have incorporated the six numbers into their own well-known edition, in two books, the first containing *Valse Noble*, *Gavotta*, *Capricciola*, and the second, *Ballata*, *Serenata*, and *Impromptu*. They have evidently been written for children, who will find the performance of all of them a delightful pastime. The middle part, in each trio, can be undertaken by a very elementary player.

Pot-pourris on popular melodies from classical and modern operas and oratorios. By RICHARD HOFMANN. Step I. (in the first position):—Bellini, *Norma* (Edition No. 5,403). Boieldieu, *Le Calife de Bagdad* (Edition No. 5,404). A. For violin, each net, 6d. B. For two violins, each net, 8d. C. For violin and pianoforte, each net, 1s. D. For two violins and pianoforte, each net, 1s. 4d. E. For violin, violoncello, and pianoforte, each net, 1s. 4d. F. For two violins, violoncello, and piano, each net, 1s. 6d. London: Augener & Co.

A SECOND instalment of two *pot-pourris* on airs from *Norma* and *Le Calife de Bagdad* in six different combinations, enumerated above, forms the continuation of a series the first two numbers of which appeared last month. Each *pot-pourri* includes eight popular airs from the operas named, arranged in an easy and pleasing manner, with copious indications of bowing, etc., and exclusively in the first position. There is no fault to find in any particular, and it must be acknowledged that incalculable good in the matter of musical progress has been, and will in the future be, derived from the introduction of such arrangements of universal favourites into homes where violin-playing forms part of the evening's recreation. Teachers will find this series quite a store of good things.

The Passing Year. A pastoral cantata for female voices, soli and chorus (2-part), with pianoforte accompaniment. By A. MOFFAT. Part III., "Autumn." (Edition No. 9,101c, net, 1s.) London: Augener & Co. THE cantata in four parts ("Spring," "Summer," "Autumn," and "Winter"), entitled "The Passing Year," can apparently be rendered, with equally satisfactory results, either as one continuous work or in separate parts. The third part, "Autumn," is quite complete in itself, and a very pretty work it is for use in singing-classes. It is composed for two-part chorus, but here and there the composer has been unable to resist the attractions of three- and four-part harmony, and it must be admitted that the effect is thereby much heightened without adding perceptibly to any difficulties which may present themselves. The work begins with a prelude (*lento*) which, were it scored for orchestra, would be a violoncello subject. This is followed by a duet, or rather two-part chorus, "Lo! the sweet days of summer," for here already the voices are marked *divisi*. Four other numbers are solos, one is a trio, and the remaining

three are choruses. All the numbers, however, may be sung by the entire class, a method usually adopted by teachers.

Vingt-quatre Caprices en forme d'études dans les 24 tons de la gamme, pour le violon. Par P. RODE. Revus par C. COURVOISIER. (Edition No. 5,678, net, 1s. 6d.) London: Augener & Co.

THE new edition of this standard work for violin calls for notice mainly on account of the revision by C. Courvoisier, and the fact of its being now included in *Augener's cheap edition*. M. Courvoisier's share in the work has been conscientiously carried out, therefore violin students will have no cause to complain of the copy they play from. With respect to the twenty-four caprices themselves, it is a matter of surprise why they and the Fiorillo studies have not been accorded (at least in England) equal favour to the justly celebrated *forty studies* by Kreutzer, a work which is to be found in the hands of nearly every violin-player, good, bad, and indifferent. Even many *beginners* seem to feel dissatisfied unless they are practising Kreutzer. Now, surely Rode's studies deserve to be heard where Kreutzer's are deemed indispensable, and the works of this great French virtuoso to be studied by those who are ambitious of attaining a high standard of proficiency.

Examination Music. Selections of songs contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for examinations in music, 1895. "Come raggio di Sol" ("Like to a ray of sun"). Aria by A. CALDARA. "Star Vicino" ("When I dwell near"). Song by SALVATOR ROSA. London: Augener & Co.

No finer examples of the classical Italian school of vocalisation could well be chosen for examination purposes than the two songs under notice. The one by Caldara will interest and instruct the candidate on account of the study it provides in singing *portamento*, and in intonation. The other by Salvator Rosa introduces a few embellishments which call for a particularly careful rendering. Both are greatly to be admired for the purity and breadth of their style, and being published with Italian words and an excellent English translation by Lady Macfarren, should find ready acceptance from all who are interested in high-class songs.

Operatic Choruses. Arranged for female voices, with pianoforte accompaniment, and adapted to English words by H. HEALE. Hunting chorus, "The hunter's horn is ringing," from Schubert's *Rosamunde*. (Edition No. 4,180, net, 4d.) "Chorus of Shepherdesses" from Schubert's *Rosamunde*. (Edition No. 4,181, net, 6d.) "Come, follow me, you fairy elves," from Weber's *Oberon*. (Edition No. 4,182, net, 6d.) Barcarolle, "Merrily bounds the bark," from Mozart's *Idomeneo*. (Edition No. 4,183, net, 3d.) "Hie away, where the copse-wood is the greenest," from Mozart's *Don Giovanni*. (Edition No. 4,184, net, 4d.) London: Augener & Co.

ALL these are useful and easy arrangements, all of a lively character, and suitable for class-teaching, the first and third on the list being for three-part, and the others for two-part choruses. "Come, follow me," especially makes a charming and spirited part-song, in which the words fit the music very happily. By the way, in the "Chorus of Shepherdesses" from *Rosamunde*, sixth bar before the end of the voice-part, it is rather doubtful whether the average school-girl could hold the high G for a bar and a half; the teacher might find it desirable to substitute D (on the fourth line).

Carl Schroeder's "Vortragsstudien."

Nº 1.

ADAGIO CANTABILE

by

P. Nardini.

Violoncello. *p*

PIANO. *p*

The musical score is written for Violoncello and Piano. The key signature is D major (two sharps) and the time signature is 3/4. The piece is marked 'p' (piano). The score is divided into four systems. The Violoncello part is on the top staff of each system, and the Piano part is on the bottom two staves. The music is characterized by a slow, cantabile tempo. The first system shows the beginning of the piece. The second system features a more active melodic line in the Violoncello. The third system continues the melodic development. The fourth system concludes the piece with a final cadence.

tr

string.

cresc.

a tempo

cresc.

a tempo

f

No 7.

Sarabande & Courante.

D. Buxtehude.

Largo.

p

pp

p

pp

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with dynamic markings *f* (forte) and *p* (piano). The piano accompaniment in the bass clef consists of chords and single notes.

Second system of musical notation, measures 5-8. The melody continues with a *rit.* (ritardando) marking in measure 8. The piano accompaniment also features a *rit.* marking in measure 8.

Andantino.

Third system of musical notation, measures 9-12. The tempo is marked *Andantino*. The melody begins with a *p* (piano) dynamic. The piano accompaniment also starts with a *p* dynamic.

Fourth system of musical notation, measures 13-16. The melody features a series of eighth notes. The piano accompaniment includes chords and moving lines.

Fifth system of musical notation, measures 17-20. The melody includes a *f* (forte) dynamic marking. The piano accompaniment continues with chords and moving lines.

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes a *rit.* marking. The second system is marked *Largo.* and *p*. The third system includes *pp* markings. The fourth system includes *f* and *p* markings. The fifth system includes *rit.* markings. The sixth system includes *rit.* markings.

Select Songs from the Oratorios and Operas of G. F. Handel. Edited by H. HEALE. No. 27. Recit., "Twill be a painful separation," and air, "In gentle murmurs" (*Jephtha*), in G minor. No. 28. Ditto, in E minor. No. 29. Recit., "Thanks to my brethren," and air, "How vain is man" (*Judas Maccabæus*). London: Augener & Co.

THREE more of this series are now added, the last being for a tenor voice, while the first two are for soprano and contralto respectively. This admirable edition of the recitative and air from *Jephtha* will be particularly welcome to students just now, as it is on the list of the Associated Board for their next Local Examinations.

Operas and Concerts.

SAVOY THEATRE.

MR. D'OVLVY CARTE, in order to make the comic opera *Mirette* more attractive, has induced the composer, M. Messager, to write several new melodies and to alter some of the concerted music. The improvement is great, but something of the original weakness of *Mirette* yet remains. As a matter of fact, gipsy scenes are rather worn-out as operatic subjects. The music of M. Messager is bright and tuneful, but it has not much vigour. Neither is it marked by much individuality. Like so many of Rossini's compositions, it would suit one story as well as another. Some alterations are made in the libretto. Gerard, the nephew of the Marquise, being already affianced to Bianca, the daughter of a wealthy baron, is smitten by the charms of Mirette, who is first seen as a "sleeping beauty," in the neighbouring forest, surrounded by her Bohemian associates. At first Gerard is inclined to be unfaithful to Bianca, and for a time he joins the gipsies, but finding their mode of life somewhat too primitive to suit his fastidious taste, he eventually resigns the pretty gipsy to her old lover Picorin, and returns to Bianca. Being readily forgiven, all ends happily. This is not a particularly strong libretto, but Mr. Adrian Ross has enlivened it with new humorous scenes, and the Savoy audience gave it a cordial welcome on Saturday, October 6th, when a new artist was seen in the principal part. This was Miss Kate Rolla, an American soprano, who sang at Dublin seven years ago in the company of Mr. Mapleson, and has since appeared at Covent Garden. She is a capable vocalist, but for a character of this kind a more animated performer was required; Miss Rolla did not appear much like a gipsy heroine. She was also suffering from a slight cold, which diminished the flexibility of her voice and made her vocal execution less sparkling than it would probably have been under more fortunate circumstances. Still, Miss Kate Rolla had a friendly reception, and no doubt *Mirette* will pleasantly fill up the interval until *Contrabandista* is ready for production. Some curiosity has been felt respecting this work. *Contrabandista* was originally produced at St. George's Hall as far back as December 18th, 1867. It was written by Mr. F. C. Burnand, and it was one of the earliest efforts of Sir Arthur Sullivan in comic opera. It is a lively, humorous story, and the music is sparkling. If the additions of composer and librettist are equal to the original, *Contrabandista* is likely to be a great success at the Savoy.

CRYSTAL PALACE CONCERTS.

FORTY years have passed since Mr. August Manns first took his place in the Crystal Palace orchestra, where his faithful and artistic services were recognised fully on Saturday, October 13th, when the thirty-ninth season of concerts commenced. It will be remembered that Mr. Manns first appeared as a clarinet-player. He had a dispute with the conductor, the particulars of which he has himself given to the public. In the sequel he was the gainer, as it led to his appointment as conductor. Musical amateurs have every reason to be grateful to Mr. Manns. He has ever devoted himself to the best music, and under his able direction the works of classic composers have been splendidly rendered. Modern compositions have been brought forward, and frequently important works

of living musicians could be heard at the Crystal Palace before any other musical society dreamt of producing them. To English composers Mr. Manns has also been considerate, and many promising musicians have had to thank him for generous encouragement. To Mr. Manns therefore the entire musical world will express goodwill and the hope that for many a year he will continue in the post he has filled with such credit to himself and advantage to musical art. He was unfortunately unable to be present at the first concert, owing to an accident to his knee caused by a fall. Among the items performed was Dr. A. C. Mackenzie's characteristic overture "Britannia," which was given with great spirit. A suite in seven movements by Bach, in B minor, for flute and strings was an interesting example of the old master, and Mr. Fransella played the flute portion with admirable taste and technical skill. Mr. Willy Hess gave an effective rendering of Mendelssohn's violin concerto, and a couple of shorter pieces; Miss Ella Russell was heard in the scena best known in English as "Softly Sighs," from *Der Freischütz*. Miss Russell sang the music with excellent expression and richness of tone. Beethoven's Eighth Symphony was splendidly played by the orchestra. Hearing this noble work again, one could but wonder that it is so seldom played, being so full of novel and original ideas. On the 20th the novelty was the Te Deum for organ and orchestra by Scambati, which contains some new and also melodious ideas. The E minor Concerto of Chopin was finely played by M. Silioti, whose reception was most enthusiastic, and Söderman's Ballad for orchestra on the subject of "Tannhäuser," with baritone solo, was also a feature of the concert. Herr Lundquist sang the solo well. Dr. Mackenzie conducted, and took great pains with Dvorák's fifth symphony, called "From the New World."

RICHTER CONCERTS.

THE first concert of the present series was given at St. James's Hall on Monday, October 8th, when the renowned conductor had a most enthusiastic greeting from a large audience. The overture to *Euryanthe* was beautifully played, and so was the Siegfried Idyll, which we have seldom heard to such advantage as under Dr. Richter's direction. Very excellent also was the interpretation of Beethoven's Seventh Symphony in A, and the rendering of the Scherzo Capriccioso of Dvorák gained hearty applause. Mr. David Bispham was very successful in the monologue of Hans Sachs, "Wahn, Wahn," from *Die Meistersinger*. We have heard it given with greater volume of tone, but seldom with such artistic style and expression. Dr. Richter himself seemed pleased and brought Mr. Bispham to the platform to receive the cordial congratulations of the audience. At the second concert, on the 15th, the absence of vocalists caused some disappointment, but the orchestral playing was very fine. There was only one Wagner item—the overture to *The Flying Dutchman*—which was played to perfection. Schubert's unfinished symphony was also charmingly interpreted, and a brilliant performance of Weber's "Invitation à la Valse," orchestrated by Berlioz, was one of the chief successes of the evening. The crispness of style and neatness of execution gave just the required effect and made the piece delightful to hear. The overture of Smetana, "Lustspiel," and the first *Peer Gynt* suite, with the Symphony No. 4 of Beethoven, again proved the artistic quality of the orchestra and the genius of the conductor. There was little reason to regret the loss of vocal music under such circumstances. The final concert was at the Queen's Hall, October 20th, when the variations on a theme of Haydn and the *Meistersinger* overture were prominent items, and Mr. Edward Lloyd gave the "sword-forging" scene from *Siegfried* in English. Mr. William Nicholl representing the dwarf, Mime. The concert concluded with the choral symphony of Beethoven, in which Mlle. Antoinette Trebelli, Madame Clara Poole, Mr. Edward Lloyd, Mr. W. Nicholl, Mr. Watkin Mills, and the Richter Choir took part. The Richter Orchestra has gained new laurels this season.

MR. FRANZ RUMMEL'S RECITAL.

MR. FRANZ RUMMEL gave the first pianoforte recital of the present season at St. James's Hall, Oct. 10th. His scheme was ambitious, for he performed no less than three concertos on the

same evening, a feat recalling Dr. Hans von Bülow. It is hard work for the performers, and somewhat exacting also for the hearer, to sit out three such works as Beethoven in G, No. 4, Schumann's only concerto in A, and that of Saint-Saëns in G minor. But Mr. Rummel is not an ordinary player. His pure style and refined execution gave the audience great pleasure, and his recital must be pronounced a complete success, and an agreeable change after the "Firework Fantasia" school of pianoforte-playing. Dr. Mackenzie conducted a small but efficient orchestra.

THE GERMAN COMPANY AT THE OPERA COMIQUE THEATRE.

ALTHOUGH music occupies a subordinate place in the scheme of the excellent and unusually comprehensive German company at the Opera Comique Theatre, account should be taken of a one-act operetta, *The Bey of Morocco*, by Victor Hollaender, the well-known composer and musical director of the enterprise under notice. The setting of Carl Norden's mirthful libretto is, from end to end, full of character, melodic charm, and artistic refinement. This sprightly little score, with its tuneful and well-written airs, duets, trios, and choruses (exclusively for female voices) received a capital interpretation from Frau Rosie Perl-Hollaender, whose sympathetic soprano, purity of intonation, and expressive style will no doubt soon command general attention; from captivating Frl. Milli Elsinger and Elly Arndt, who sang and acted with delightful freshness and piquancy, and from Herren C. F. Maurice, the popular director of the company, Ernst Peterson, one of the best comic singers and comedians of the day, Siegwald Philippi, etc.

MISCELLANEOUS MUSICAL ITEMS.

SIR ARTHUR SULLIVAN is getting on with the incidental music for the new play, *King Arthur*, at the Lyceum Theatre. He has returned to town from Walton-on-Thames, having much benefited in health from his stay on the Upper Thames. The recital of the popular baritone, Mr. Hayden Coffin, at Steinway Hall, October 15th, was largely attended. Miss Lilian Russell, the charming American artist, sang, and had a hearty greeting as a concert-room vocalist. She has sailed for New York in order to appear in *The Queen of Brilliants* early in November. The Monday Popular Concerts started on the 29th, with Mr. Leonard Borwick as solo pianist and Mrs. Helen Trust as vocalist. At the first four concerts Mlle. Wietrowetz will be the first violin. On the 12th and 17th November M. Arbos will hold that post, Lady Hallé appearing on the 19th, while Dr. Joachim will not be heard until February 25th. Signor Piatti will also be late in arriving this year, and Mr. Whitehouse, Herr Hugo Becker, and Herr Popper will be the violoncellists at the earlier concerts; Herr Muhlfeld, the magnificent clarionet artist, will appear February 2nd and 4th, and we shall have the pleasure of hearing the new clarionet sonatas of Brahms. M. Slivinski will be the pianist at the second concert, and Miss Fanny Davies will appear at the third and fourth concerts. Herr Schonberger is expected on November 19th. Mr. Henry Bird will again be the accompanist. Miss Mary Chatterton gave her annual concert on the 22nd at Brixton Hall, assisted by Madame Antoinette Sterling, and other well-known artists. Mr. W. S. Gilbert's new opera, *His Excellency*, was announced for the 27th October at the Lyric Theatre. The music of Mr. Osmond Carr is bright and sparkling, and the libretto of Mr. Gilbert will be regarded as one of the drollest he has written. The artists are well qualified for their task and include Mr. Rutland Barrington, Mr. George Grossmith, Miss Jessie Bond, Miss Ellaline Terriss, and other favourites. The Highbury Philharmonic Society promises well for the coming season, and bids fair amply to sustain its well-won reputation. On November 27th Sullivan's *Golden Legend* will introduce Madame Albani as the heroine. Hoffmann's *Fair Melusina* will be given January 29th, Madame Fanny Moody being the soprano. Rossini's *Moses in Egypt* is another feature in the scheme, which to many will be novel, as few of our musical amateurs know anything of the work, although it is a favourable example of the composer. Once an attempt was made to treat it as an opera, but the result was just what might have been expected. There are fine passages in the work, and although not in the modern sacred school it is worth hearing

occasionally. Mr. G. H. Betjemann will still be conductor, and Mr. Ellis Roberts leads the orchestra. It is said that the music of the pantomimes will be of better quality than usual this Christmas. There was room for improvement, it cannot be denied. The students of the Royal College of Music commenced their winter term on Wednesday, October 17th, in the new building of the Institution in Prince Consort Road, Kensington. They are getting ready for performance the version by Mr. Richard Temple of *Le Roi l'a Dit*, by Delibes. The Musical Guild was unable, through lack of support, to continue the Chamber Concerts at Kensington Town Hall. These clever young musicians hope eventually to resume their concerts. The Thursday Subscription Chamber Concerts commence on November 1st at the Queen's Hall. The first portion of each concert is devoted to a special composer, and Dr. Mackenzie is the first on the list. Both in town and in the suburbs we seem likely to have an active musical season, the better kinds of music receiving more attention than usual. Mr. Boosey will, it is said, revive some of the old English songs at the London Ballad Concerts. They are good of their kind, and we shall be glad to hear them. The latest news of M. Paderewski is that the famous pianist intends to perform less in public, in order that he may devote more time to composition. This is owing, we believe, to medical advice as much as to personal feeling; M. Paderewski's health has not been good for some time past, and travelling and concert performances are said to tax his powers severely.

Musical Notes.

THE production of Verdi's *Otello*, in the French version of Boito and Du Locle, took place at the Grand Opéra, Paris, on October 12th, in the presence of the composer, the President of the Republic, and a host of celebrities of the official, fashionable, and artistic worlds. The decoration of the composer with the insignia of the Grand Cross of the Légion d'Honneur, by the President, was an important feature of the proceedings, and in every way enthusiasm was raised to the boiling-point. It remains to be seen what success the opera will have with the general public. Critical opinion, thus far, seems less favourable than it was to *Falstaff*. M. Maurel seems to have acted and sung the part of Iago with more energy than he has shown of late years; M. Saléza was a competent, if not quite a great, Othello; Mme. Caron achieved a very great success in the romance and prayer of the last act, but on the whole, Desdemona does not seem likely to be one of her great parts; M. Vaguet and Mme. Héglon gave every satisfaction in the parts of Cassio and Emilia. The orchestra, led by M. Taffanel, acquitted itself to perfection, but the *mise-en-scène* fell below what was expected at the Grand Opéra, and the new ballet is pretty generally condemned as an impertinence, and the music to it as unworthy of the composer. Perhaps before long the managers will decide to dispense with it, and a fatal blow will be administered to the absurd regulation which requires that every grand opera shall have a grand ballet.

Mlle. AUGUSTA HOLMES' Montenegrin opera is now in full rehearsal, but will probably not be produced till next year—that is, if *Otello* should continue to draw satisfactorily. We learn from *Le Ménestrel* that M. Alfred Bruneau is to compose a work for the Grand Opéra to a libretto founded on a work to be written expressly for him by M. Zola. Provisionally (in order that it may be talked about?), it is entitled *The Four Seasons*, and is to be of a legendary and historical character, with a strongly-marked symbolical element. This hardly suggests a work suited to a musician who is considered as, above all, a realist of the realists. As M. Bruneau has formerly told an interviewer that it would take him three years to compose an opera, his

work is not to be expected for some time, unless he should find himself remarkably inspired by his new subject.

THE chief feature of the doings at the Opéra Comique has been a number of *débuts*: Mme. Brejean-Gravière and M. Leprestre in *Manon*; of M. Imbart de la Tour as Don José in *Carmen*; and of the young vocalist known as Nikita in *Mignon*. The first-named is spoken of as having had the most success. Rehearsals of Massé's *Paul et Virginie* are in progress, and it is contemplated to give *Le Domino Noir* with a new cast—perhaps, also Massenet's *Herodiade*. The "nouveauautés" talked of are *La Femme de Claude*, by M. Albert Cahen, and *La Vivandière*, by Benj. Godard, of which, however, only one act appears to be yet written. The *Xavière* of M. Theod. Dubois is finished, so that work may be given first.

THE approaching thousandth performance of *Faust* at the Grand Opéra will have as its chief feature a grand apotheosis of the composer, in which will be exhibited a statue of Gounod, modelled by a sculptor of the highest distinction, M. Falguière, and, grouped on three stages, all the artists of the opera wearing the costumes of the characters in his operas, who will sing a general chorus (linked on to the final chorus) which it is hoped will be composed by M. Ambroise Thomas.

M. COLONNE'S Concerts du Châtelet began on the 14th ult., with a programme of familiar works. Six concerts before Christmas will be devoted to a cycle of the works of Berlioz. M. Lamoureux has engaged for his concerts Mmes. Materna and Klafsky, Mlle. Bréval, Hugo Heermann the violinist, and other celebrities. His concerts began on the 21st. The Concerts d'Harcourt, which sprang into fame so suddenly last season, begin again on November 11th, when a selection from *Tannhäuser* will be given.

THE novelties for the next opera season at Monte Carlo are Gluck's *Armide* (really?), and Lalo's posthumous opera *La Jacquerie*. Among the artists engaged are Calvé, Nuovina, Van Dyck, etc.

M. D'ALBERT, director of the Théâtre des Arts at Rouen, announces as new works for his next season *Calendal*, an opera in four acts, by Henri Maréchal, and *Hermann et Dorothee* (founded on Goethe's poem?), by Frederic Le Rey.

M. GUY ROPARTZ has been appointed director of the Conservatoire de Musique at Nancy.

Mlle. SIMONNET has appeared at the Brussels Théâtre de la Monnaie in the rôles of La Traviata and Juliette. This admirable artist will shortly appear as Françoise in *L'Attaque du Moulin*, the part in which she should have appeared in Paris. The first novelty to be produced is Saint-Saëns' *Samson et Dalila*, and after that Massenet's *Portrait de Manon*, and the *Enfance de Roland* of M. Émile Mathieu. Wagner's *Tristan* will be brought forward again, and possibly *La Valkyrie*.

THE most important musical event of the past month in Germany has been the Johann Strauss Jubilee, to celebrate the fiftieth anniversary of the day on which the composer, probably the most popular writer of dance music who ever lived, first conducted in public and produced his first waltz. The day was October 15th, 1844; the scene was at Hietzing, a pleasure resort near Vienna, and Strauss the younger was within a few days of nineteen years old. His father was then the universally recognised Waltz King, but his star soon began to wane before that of his son. How many waltzes Strauss has produced since that time we cannot reckon, but a considerable number of them are masterpieces of their kind, and scarcely any have failed to obtain great popularity.

Since 1870 he has also produced a number of comic operettas, most of which, especially *Die Fledermaus* (1874), and *Der Zigeunerbaron* (1885), have had great success. *Ritter Pasman*, a sort of attempt at a serious opera, is Strauss' one failure. For the Jubilee he has written a new opera, *Jabuka*, the production of which, at the Theater an der Wien on October 12th, was made the occasion for an extraordinary scene of enthusiasm and greeting to the composer. Of the deputations, wreaths, banquets, etc., we have no room to speak.

THE Intendant of the Berlin Royal Opera has settled the question of how to provide a home for his company during the rebuilding of the Opera House next year by renting the establishment lately known as Kroll's for two years, with the option of continuing for eight years more if he wishes, and with the right to purchase at a price already agreed on. In May next the whole company of the Royal Opera will be transferred to Kroll's, the theatre of which will by that time have been so enlarged as to make it practicable to give grand operas there.

THE concert season at Berlin, which promises to be an exceedingly busy one, opened on the 5th ult. with a symphony concert of the Kgl. Kapelle under Felix Weingartner. Only familiar works were played. Herr Conrad Ansorge, a pianist who has returned to Europe after a stay of several years in the States, opened the series of solo artists' concerts with a recital which was very successful. Mme. Berthe Marx is also giving a series of eight recitals on an original plan.

THERE are all sorts of conflicting rumours concerning a one-act opera of which Kaiser Wilhelm is said to have written either the words or the music, or both. For the present the Emperor's musical reputation must rest on the *Sang an Aegir*, the public performance of which is awaited with much curiosity.

LAST Christmas Brahms only gave us some small piano-pieces; this year we may expect a much more valuable gift—two sonatas for clarinet and piano—the fruits of the composer's summer holidays at Ischl. They have been played by the composer and Herr Mühlfeld in the presence of the Duke of Saxe-Meiningen, and a correspondent of the *Allg. Musik-Zeitung* says they are wonderfully beautiful and will attract great attention. No doubt!

NOT long ago the Intendant of the Dresden Opera issued an order forbidding the artists of the theatre to accept recalls. The unwisdom of this proceeding has been very quickly shown, and its author has retracted the obnoxious order on the ground that it tends to hinder the expression of public opinion, more particularly in the case of new works.

FROM Munich we learn that the second and third cycles of the Wagner performances were, both artistically and pecuniarily, very successful. Among the best of the performers were Klafsky, Ternina, Vogl, Gura, Schelper, Brucks, Plank, and Fr. Pazofsky, who attracted much notice by her excellent rendering of the bird-music in *Siegfried*. Next year it is intended to give two cycles of all Wagner's works (excepting *Parsifal*)—including even that very juvenile effort, *Das Liebesverbot*, oder die *Novize von Palermo* (founded on Shakespeare's *Measure for Measure*), which has never yet been performed since the night of its first production at Magdeburg, March 29th, 1836. It may be doubted whether the revival is wise, but, in a way, it will be interesting. A new opera, *Saint-Foix*, by Hans Sommer, was to be produced at the Hofoper at the end of October, and other novelties of the season are to be *Eulenspiegel*, by Cyril Kistler, *Dalibor*, by Smetana, and Berlioz's *Prise de Troie*.

HERR XAVER SCHARWENKA gave on September 22nd, in the Kroll'sche Saal at Berlin, a semi-private recital in concert-form of his as yet unproduced opera, *Mataswintha*. The treatment is entirely Wagnerite, and the orchestra in particular is handled with masterly skill. The chief parts were sung by Frä. Laura Friedmann, Susanne Triebel, and Herren Emil Götze and Jul. Lieban.

A NEW version of Joh. Strauss's operetta *Simplicius*, has been brought out at the Theater an der Wien, but the changes in the libretto were not thought to have made it any more amusing, and a *succès d'estime*, at the best, was the result. At the Hofoper (Vienna) Mme. Materna has reappeared, not as a Wagnerite heroine, but in the rôle of Selika in *L'Africaine*. But the chief operatic event has been the revival of Gluck's *Iphigenia in Aulis*, which has not been given at the Opera since 1874. The hero of the cast appears to have been Herr Reichmann as Agamemnon; the parts of Iphigenia, Clytemnestra, Achilles, and Calchas, were entrusted to Frau v. Ehrenstein, Frau v. Januschowsky, Herr Winkelmann, and Herr Grengg. On the whole, the Viennese are not enthusiastic about Gluck.

THE *Signale* says that M. Van Dyck has cancelled his engagement at Vienna, and will establish himself in Paris.

THE distinguished critic, Dr. Hanslick, Professor of Music at the University of Vienna, who is now in his 70th year, has applied for permission to retire, and to be placed on the pension list, after forty-five years' service to the State.

AT last the managers of the Hamburg Philharmonic Concerts have succeeded in procuring a new conductor, Herr Richard Barth, of Marburg; but the late conductor, Herr v. Bernuth, will conduct four concerts during the coming season, at which the members of the Sing-Akademie will co-operate. This will be the Jubilee year of these concerts.

HUMPERDINCK'S *Hänsel und Gretel* bids fair to rival the triumph of the *Cavalleria*. Not a month passes without its being produced in two or three fresh places. It was given at Leipzig on September 21st, at Hamburg on the 25th, and at the Opera House, Berlin, on October 13th, in every case with brilliant success. And yet there is no hint of murder or immorality in it!

CONCERT-GOERS at Frankfort will be kept busy this season. Besides the customary twelve concerts of the Museums-Gesellschaft, the society will give ten Sunday concerts (with symphonic programmes and eminent soloists) at cheap prices. For these concerts, the Curkapelle from Homburg, 75 performers, under Herr Kogel, is engaged. The programmes will include several works new to Frankfort, but we do not notice any actual novelty of importance. The Cecilia-Verein proposes to give Handel's *Cecilia Ode*, Berlioz's *Requiem*, Kiel's *Christus*, Grell's *Mass* in sixteen parts, and a piece *Frühlingsfeier*, by Urspruch. The Rühl'sche Gesangverein promises *The Messiah*, *The Creation*, and César Franck's *Beatitudes*. But this is not all by any means. There are the concerts of the Opera Orchestra, the Museum Chamber Concerts, the popular Sunday Concerts of Herr Julius Stockhausen and many others.

A NEW ballet, "Round about Vienna," music by J. Bayer, was produced at Vienna on October 13th. The chief feature was the interpolation of several of Strauss' waltzes—as a mark of respect and homage to the Walzer-König.

TWO new operas, both by Carl Grammann, were produced at the Hofoper of Dresden on October 9. The first, *Ingrid*, in two acts, made little impression, but the

second, *Irrlicht* (Will o' the Wisp), in one act, was received with considerable favour.

FRÄULEIN MARIE JOACHIM, the daughter of the famous violinist, is coming to the front as an operatic singer of high merit. Her performance of the part of Elizabeth in *Tannhäuser* at the opera of Dessau, where she is now engaged, is praised in enthusiastic terms by that most competent judge Herr Otto Lessmann.

THE Mozart memorial at Vienna, on which the sculptor, Tilgner, has been for some time at work, will be finished and unveiled to the public next spring.

FERDINAND HUMMEL, whose opera *Mara* has had fair success at Berlin and elsewhere, has written a quasi-comic opera, *Ein treuer Schelm* (A faithful Rogue), which has been accepted for performance at Berlin and at the German Theatre of Prague.

ARRANGEMENTS have now been completed for a number (ten, it is said) of scenic performances of Rubinstein's sacred opera *Christus*, at Bremen next May. The societies of Bremen will furnish a chorus of 300 voices, and Herr Raimund von Zur Mühlen will assume the chief part. The composer will conduct all the performances. Nothing is apparently left unprovided, except the audiences—will they come?

HERR ARNO KLEFFEL has retired from his post at the Stern'sche Konservatorium at Berlin, and returned to his former place as Capellmeister at the Stadttheater of Cologne. The Gürzenich concerts of Cologne were to begin on October 23 with a performance of Rubinstein's *Moses*, conducted by Herr F. Wüllner.

THE Mendelssohn scholarship for composers, at Berlin, has been won by Martin Grabert, a pupil of Professor Bargiel, and that for executive artists by Dietrich Schäfer of Cologne, pianist.

MME. NORDICA, fresh from her triumph at Bayreuth, has been singing at the Opera House of Frankfort, in the parts of Elsa, and Violetta. Her success was brilliant.

DR. VON BÜLOW frequently expressed the wish that his brain might be examined after his death. This has now been done by Dr. Edinger of Frankfort, and peculiarities have been discovered which amply account for the eccentricities of his later years.

SIGNOR SONZOGNO has had a medal struck to commemorate the opening of his new Lyric International Theatre on September 22. Among the distinguished persons present on the occasion were MM. Bazzini, Gomes, Mascagni, Franchetti, Tamagno, etc., and Mmes. Sembrich, Sibel Sanderson, Darclee, etc. The heroine of Samara's *Martire* on the opening night was Mme. Frandin, the artist who was so seriously injured in the railway accident near Milan, a year or so ago. The lady has also appeared in *Mignon*, the first opera not by an Italian composer which has been given at the International Theatre.

MME. GEMMA BELLINCIONI, the famous Italian vocalist, has written a libretto, *Eros*, which has been set to music by Massa, and will be produced at the Teatro Comunale of Trieste. But it has been stated that the lady was going to give the world an opera of which both words and music were to be of her own composition.

M. CATULLE MENDES, the well-known French author, has published a complaint that the libretto of the *Pagliacci* is taken from his play *La Femme de Tabarin*. Sig. Leoncavallo declares that he never heard of the piece till after the *Pagliacci* had been produced, and he further retaliates by declaring that the subject of the *Femme de Tabarin* is found exactly in a piece by a Spanish dramatist, Estebanez. His own piece, he protests, is founded on an incident which happened in his youthful days, and made a great impression on him.

It is now reported that Mme. Stolzmann has been accepted as impresaria of the San Carlo Theatre at Naples. The Teatro Costanzi, the finest theatre of Rome, and the Opera House of Brescia are at present empty and likely to remain so during the coming season. Milan, on the contrary, is well provided with entertainments, as there will shortly be ten theatres open.

The opera *Frode*, by the Danish composer Bechgaard, has been fairly successful at Prague.

THE excavations at Delphi have yielded more fruit. Another fragment of a Greek Hymn, with the notes, has been discovered. In one respect this is a more valuable discovery than the former, as there is a separate instrumental accompaniment, and it may therefore be expected to throw light on the much-disputed question of whether the Greeks used harmony in the modern sense. The fragment is unfortunately of rather late date, probably about the second century of the Christian era.

A SPANISH musician, Señor Felipe Pedrell, has undertaken the editorship of a series to be entitled "Hispaniæ schola; musica sacra," which is to contain a selection of pieces of Church music by Spanish composers of the 15th-18th centuries, with biographical and bibliographical notices of the composers in Spanish and French. The first volume, already issued, contains pieces by Christophorus Morales (149?-1553). The work will unquestionably be valuable, but we do not see why it should be spoken of as the first attempt of its kind. There is the great work of Eslava, in ten volumes, (1869—) "Lira sacro-Hispania," which does almost exactly what Señor Pedrell's work professes to do.

A MONUMENT to Chopin at Zelazowa-Wola, his birthplace, was unveiled on October 14.

A SHORT biography of the lamented Hermine Spies, the excellent contralto singer, by her sister, has just been published.

A BIOGRAPHY of the late Peter Tschaikowsky is in preparation. Materials have been placed in the hands of a Russian musical writer named Laroche by the composer's brother.

MR. BEN DAVIES, accompanied by M. Tivadar Nachez the violinist, and Mr. Algernon Ashton, pianist, has begun an extended tour, which will include the chief towns of Germany, Austria, and Hungary.

HERR WILHELM, Herr Joh. Wolff, and Herr Schönbberger have been added to the staff of Professors at the Guildhall School. It may be hoped that Herr Wilhelm will not confine himself entirely to teaching; he should be heard again in the concert-room.

AN excellent scheme which should be well supported is Mr. Ernest Fowles' plan for four concerts of British Chamber Music to be given in the smaller Queen's Hall in November and December. This branch of English music has been shamefully neglected, and Mr. Fowles' attempt to procure due recognition for it should be warmly encouraged. The programmes are most interesting, and the performers, if not always as yet recognised as famous artists, are well known in musical circles as thoroughly competent performers. Distinguished soloists, as Miss Janotha, Mrs. Mary Davies, Miss Agnes Zimmermann, and others, will take part.

MR. CHARLES WOOD, conductor of the Cambridge University Musical Society, has been elected a Fellow of Caius College. This is the first time that a musician has ever been elected a Fellow on his merits as a musician, and we heartily congratulate Mr. Wood. He is the composer of music written to accompany the performance of Euripides' *Ion* (Cambridge, 1890), of a fine setting of Shelley's "Ode to the West Wind," a beautiful work which ought to be better known; of the

Ode, *Music*, produced at the opening of the new Royal College buildings, and of some charming songs, part-songs, etc.

DEATHS.—Mr. Willert Beale, better known by his pseudonym of Walter Maynard, author of a large number of songs, etc., of many books (particularly, "The Enterprising Impresario"), and in many ways an active worker in the musical world, died on October 3, aged 66.—Mme. Johanna Jachmann-Wagner, niece of Richard Wagner, and in her day a famous operatic singer, died at Würzburg on October 16. Though she was the original Elizabeth in *Tannhäuser*, she was never able to play another leading part in her uncle's works, having unfortunately lost her voice before his works became popular, but to show her sympathy, she took minor parts in the performances of the *Ring* at Bayreuth in 1876. In 1856 she sang in England with much success, but suffered from the persecution which was then the fate of everyone associated with Wagner or his works. She was born October 13, 1828.—J. M. Homeyer (born 1814; died October 5) was a distinguished organist and composer of organ-music.—Georges Lamothe, who died on October 15, in his fifty-second year, was a popular French composer of dance music, and of some repute as an organist.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTION per Annum (Free by Post), 2s. 6d.

AND MAY COMMENCE AT ANY TIME.

The Number of the "Monthly Musical Record" is, and has been for years, 6,000 per month. This can be verified at Messrs. CASSELL & COMPANY'S, who print the paper, Belle Sauvage Yard, Ludgate Hill.

The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE	4s 0 0
8 IN. BV 3	2 16 0
4 IN. BV 3	1 10 0
2 IN. BV 3	0 16 0
1 IN. BV 3	0 9 0

Smaller Advertisements at the rate of 1s. per line.

Advertisements referring to musical matters are accepted only as far as there is room, or if the character of the advertisement admits of its publication in the MONTHLY MUSICAL RECORD. When Testimonials are mentioned in advertisements, the originals must be produced before such advertisements can be inserted in the MONTHLY MUSICAL RECORD.

The MUSICAL RECORD being a Monthly Paper has space to notice only established Standard Concerts (such as the Monday and Saturday Popular, The Philharmonic, &c.), and it is requested that tickets for other Concerts may not be sent.

The Advertising Department only is under the control of the Publishers. All other matters referring to the MONTHLY MUSICAL RECORD (especially Concerts, Reviews, &c.) must be addressed to the Editor.

AUGENER & CO., 86, Newgate Street, London, E.C.

FULL MUSIC SIZE.

VORTRAGSSTUDIEN.

STUDIES IN STYLE.

A collection of striking and favourite pieces of Old Masters,

ARRANGED FOR

VIOLONCELLO WITH PIANOFORTE ACCOMPANIMENT

BY

CARL SCHROEDER.

No.	Composer	Tempo	s. d.
No. 1.	P. NARDINI.	Adagio Cantabile	2 —
2.	A. VERACINI.	Sarabande	2 —
3.	G. B. PERGOLESE.	Air d'Église	2 —
4.	A. CORELLI.	Adagio	2 —
5.	J. M. LECLAIR.	Sarabande and Tambourin	4 —
6.	A. LOTTI.	Aria	2 6
7.	D. BUXTEHUDE.	Sarabande and Courante	2 6
8.	G. F. HANDEL.	Sarabande. (Largo.)	2 6

London: AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, and 81, Regent Street, W.

IN AUGENER'S EDITION.
CLASSISCHE VIOLONCELL-MUSIK.

CLASSICAL VIOLONCELLO MUSIC

BY CELEBRATED MASTERS OF THE 17TH AND 18TH CENTURIES.

Arranged for Violoncello, with Pianoforte Accompaniment.

By CARL SCHROEDER.

No.		s.	d.
5501	J. S. BACH. Sonata I. (G major)	net	1
5502	J. B. BREVAL. Sonata I. (C major)	net	1
5503	BENEDETTO MARCELLO. 2 Sonatas (G minor and F major) net	1	
5504	G. CERVETTO. 2 Sonatas (B flat major and C major)	net	1
5505	L. BOCCHERINI. Sonata (A major)	net	1
5506	— Sonata (G major)	net	1

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

VOCAL ALBUMS FOR CHILDREN
IN AUGENER'S EDITION.

8811	ABT, F. 25 Children's Songs (Kinderlieder) for Voice with Pianoforte Accompaniment. E. & G.	1	4
8843	JACKSON, S. P. Nursery Rhymes. E.	5	6
8877	KREUZ, E. 20 Children's Songs.	1	
8877a	— The same in Tonic Sol-fa Edition by W. G. McNaught	4	
8886	NURSERY RHYMES (from the German). (Brahms)	1	
8889	PEEL, F. 25 Songs for Young Singers	1	
8893	REINECKE, C. 50 Children's Songs. E. 4to Bd., 6/-	3	
8893a-e	Or in 5 Parts	each	1
8894	Voice Part only. (Class Edition.) 8vo.	9	
8938	— 8 Children's Songs, with Violin and Pianoforte accompaniment. Op. 138. 4to.	2	
889a	— 10 Children's Songs. Op. 136. 4to. E.	2	
8892a	In Tonic Sol-fa Notation by W. G. McNaught	4	
	— Musical Kindergarten. Op. 206. Vol. III. My first Songs (Meine ersten Kinderlieder):—		
6343	In Staff Notation, with Pianoforte Solo accompaniment	1	4
6873	In Staff Notation, with Pianoforte Duet Accompaniment	2	6
6343a	In Tonic Sol-fa Notation (voice part only) by W. G. McNaught	1	
8891	— 9 Children's Songs (after Volkslieder). Op. 210. 4to. E.	1	6
	— Children's Songs. In Tonic Sol-fa Notation by W. G. McNaught:—		
8895a	8 Duets. Op. 91	4	
8895b	10 Songs. Op. 135	4	
8895c	5 Songs. Op. 138	4	
8896	ROUNDS for Singing and Dancing and Popular Nursery Rhymes (Rondes avec jeux et de Petites Chansons traditionnelles), with the original French words, an English translation by E. M. Traquair, and pianoforte accompaniment by Charles Lebourg. E. & F.	2	
8924	SCHUMANN. Songs for Children. Op. 79	1	6
8932	SILCHER, F. Songs for the Young, for the use of Schools, in 2 and 3 parts. Without Accompaniment	1	
	SONGS FOR FEMALE VOICES, suitable for use in singing classes; edited by H. Heale:—		
8936	Series I. 12 easy Songs by Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Moszkowski, Weber, Lindblad, and Haydn	1	
8937	Series II. 12 Songs by Nicodé, Mozart, Schubert, Schumann, Scharwenka, Moszkowski, Haydn, and Beethoven	1	
	SONGS FOR THE YOUNG. 24 Songs by Abt, Brahms, Taubert, Reinecke, Mendelssohn, Schumann, Spohr, Schubert, Gounod, &c., for Treble Voices. Edited by H. Heale:—		
8931	Staff Notation, with Pianoforte Accompaniment. E. & G.	1	
8931a	Melody only. Tonic Sol-fa Edition, by W. G. McNaught. E.	4	
8951	WEBER, F. The Family Singing Book. 55 Songs and Duets. E. & G.	2	
8951a,b	Or in Two Books	each	1
8952	WECKERLIN, J. B. 6 little Songs with Pianoforte Accompaniment. The words by E. M. Traquair. E.	1	
8953	— 6 Chansons dans la forme populaire. F.	1	

London: AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, and 81, Regent Street, W.

USED AT THE CONSERVATOIRE, PARIS.

25 ÉTUDES de Style et de mécanisme
POUR LE VIOLON,
par HENRI AUMONT.

Op. 10. Price, net, 4s.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

AUGENER'S EDITION of
SYMPHONIES

BY

JOSEPH HAYDN.

Arranged for the Pianoforte by MAX PAUER.

	Pianoforte Duet.	Pianoforte Solo.
Edition No.	Edition No.	Edition No.
No. 1, in E flat (mit dem Paukenwirbel)	8554a	6183a
2, in D major	8554b	6183b
3, in E flat major	8554c	6183c
4, in D major	8554d	6183d
5, in D major	8554e	6183e
6, in G major (mit dem Paukenschlag)	8554f	6183f
7, in C major	8554g	6183g
8, in B flat major	8554h	6183h
9, in C minor	8554i	6183i
10, in D major	8554k	6183k
11, in G major (Militaire)	8554l	6183l
12, in B flat major†	8554m	6183m

Price, each, 1s. net.

The complete Symphonies for Pianoforte Duet may also be had Bound in 2 Volumes ch, net, 6/-.

* Also published for Flute (or Violin), 2 Violins, Alto, Violoncello and Contrabass (No. 7131), net, 4s.

† Also published for Flute (or Violin), 2 Violins, Alto, Violoncello and Contrabass (No. 7135), net, 4s.

Arranged by GUSTAV JENSEN.

London: AUGENER & CO., 86, Newgate Street, E.C.; also 1, Foubert's Place, and 81, Regent Street, W.

THE NEW
Quarterly Musical
Review.

THE NEW QUARTERLY MUSICAL REVIEW is sold by Subscription at 4s. 6d., post free, per annum, or 1s. net per single copy (1s. 2d. per post).

The Months of publication are FEBRUARY, MAY, AUGUST, and NOVEMBER.

No. 7. NOVEMBER. 1894.

CONTENTS:

1. The Difficulties of Musical Criticism. } By ERNEST NEWMAN.
2. Two Views of Brahms } By F. S. COWIE.
3. Chabrier's "Gwendoline." A Review.
4. Concerning the Madrigal. By S. ADAIR FITZ-GERALD.
5. The "Historical Basis of Tannhäuser." } By ARTHUR OLDHAM.
6. Musical Notation of Ancient Greece. By CECIL TORR.

Retrospect. New Musical Literature and Publications.

PRICE ONE SHILLING.

The names of Contributors include:—Sir GEORGE GROVE, Dr. A. C. MACKENZIE, Dr. C. HUBERT PARRY, Dr. A. SEIDL (Weimar), Dr. C. STEGGALL, Prof. C. VILLIERS STANFORD, FREDERICK CORDER, EBENEZER PROUT, JOHN THOMAS, W. H. CUMMINGS, C. A. HARRY, J. A. FULLER MAITLAND, J. S. SHEDLOCK, C. L. GRAVES, W. BARCLAY SQUIRE, J. D. ROGERS, R. A. STREATFEILD, F. GILBERT WEBB, C. F. ABDEY WILLIAMS, ROBIN H. LEGGE, GRANVILLE BANTOCK, ERSKINE ALLON, H. ORSMOND ANDERTON, WILLIAM WALLACE, A. DAVIDSON ARNOTT, S. J. ADAIR FITZ-GERALD, ERNEST NEWMAN, W. ASHTON ELLIS, &c. &c.

PUBLISHED BY

ROBERT COCKS & CO.,
6, New Burlington Street, London, W.

VALUABLE VIOLINS.—Messrs. PUTTICK

and SIMPSON will hold a SALE of Valuable VIOLINS and VIOLONCELLOS on November 23rd, including the Properties of the late J. B. Dando, Esq., and Charles Kelvey, Esq., by order of the Executors. Examples of fine instruments for inclusion in this sale should be forwarded at an early date.—Address, Messrs. PUTTICK and SIMPSON, 47, Leicester Square, London.

MISS EDITH ROBINSON, Violinist, former pupil of Brodsky, Leipzig, and César Thomson, Liège, has returned from the Continent, and is open for engagements for Concerts and At Homes. Address: 90, Acorn Street, Manchester.

AUGENER'S EDITION

OF THE PIANOFORTE MUSIC

SELECTED BY THE ASSOCIATED BOARD

OF

The Royal Academy of Music & The Royal College of Music

FOR

LOCAL EXAMINATIONS IN MUSIC.

1895.

In Four ONE SHILLING VOLUMES.

A.—LOCAL CENTRE EXAMINATIONS.

JUNIOR GRADE.

Complete in One Vol. *AUGENER'S EDITION*, No. 6132d. Net, 1s.

CONTENTS :

STUDIES.

J. B. CRAMER. Study in E flat minor.

J. S. BACH. "Echo" from the French Overture.

DANIEL STEIBELT. Study in c. Op. 78, No. 9.

PIECES.

LUDWIG VAN BEETHOVEN. Minuet from Sonata,
Op. 10, No. 3.

JOSEPH HAYDN. First movement of Sonata in E flat.

XAVER SCHARWENKA. Ungarisch. Op. 43, No. 6.

SENIOR GRADE.

Complete in one Vol. *AUGENER'S EDITION*, No. 6133d. Net, 1s.

CONTENTS :

STUDIES.

MUZIO CLEMENTI. Study, No. 31, from the "Gradus
ad Parnassum."

IGNAZ MOSCHELES. Study in D minor. Op. 70, No. 6.

PIECES.

W. A. MOZART. Gigue in G major.

BEETHOVEN. First movement of the Sonata in B flat, Op. 22.

CARL MARIA VON WEBER. Adagio from Sonata No. 1,
Op. 24.

R. SCHUMANN. Whims (Grillen). Op. 12, No. 4.

B.—LOCAL SCHOOL EXAMINATIONS.

LOWER DIVISION.

5 Studies and 6 Pieces in

AUGENER'S EDITION, No. 6134d. Price 1s., net.

CONTENTS :

LIST A.

Studies: HANDEL. Fughetta in c.

BERTINI. Study in B minor. Op. 32, No. 30.

Pieces: MOZART. Minuet and Trio from Sonata in A.

J. RAFF. Fleurette.

LIST B.

Study: CZERNY. Study in c. Op. 636, No. 8.

Pieces: PARADIES. First movement of Sonata in A, No. 6.

FIELD. Nocturne in B flat, No. 5.

LIST C.

Studies: J. S. BACH. Two-part Invention, No. 8, in F.

LOESCHHORN. Study in c. Op. 66, No. 17.

Pieces: BEETHOVEN. Bagatelle in D. Op. 33, No. 6.

TH. KIRCHNER. Albumblatt in F. Op. 7, No. 2.

HIGHER DIVISION.

4 Studies and 5 Pieces in

AUGENER'S EDITION, No. 6135d. Price 1s., net.

CONTENTS :

LIST A.

Study: CRAMER. Study in F sharp minor, No. 22.

Pieces: MOZART. First movement of Sonata in c minor.

SCHUMANN. "Fürchtenmachen." Op. 15, No. 11.

LIST B.

Studies: STEIBELT. Study in F minor. Op. 78, No. 5.

CHOPIN. Prelude in G. Op. 28, No. 3.

Pieces: BEETHOVEN. Largo in c, from Sonata, Op. 7.

MENDELSSOHN. Vivace in F. Op. 72, No. 6.

LIST C.

Study: CZERNY. Study in A. Op. 299, No. 23.

Piece: HUMMEL. La Contemplazione.

AUGENER & CO., 86, Newgate Street, E.C.; 1, Foubert's Place, & 81, Regent Street, W., London.

The Times

Of August 16th and 18th contained the following Reviews:—

NEW SONGS.—Among the many song-albums sent by Messrs. Augener no less than four new books by Mr. Emil Kreuz are to be found, each containing six songs. That this prolific composer's work should include so much that is of a very high class, is remarkable, and in his earlier publications there are few, if any, traces of over-production. If the same can hardly be said of the newer sets, there are exceedingly good specimens among them, and all are well-written and show a high artistic aim. In Op. 24 may be mentioned a fine setting of Uhland's "Ständchen," the poem that at one time was best known by a hackneyed song of Braga's. Op. 26 contains the charming "Lake and a Fairy Boat," a deliciously melodious and effective setting of Hood's words. By a characteristic anomaly of music-publishing, this song in separate (sheet) form costs twice as much as the set of six to which it belongs. A charming group set to words by Moore make up Op. 27. If the name of "H. Hopekirk" indicates the accomplished pianist of that name, she may be congratulated on her book of five songs, which contains some charming lyrics, among them a graceful setting of "Das Meer hat seine Perlen," a refined version of Heine's "Es war ein alter König" and Burns' "Out over the Forth," characteristically treated, and with a most effective accompaniment. Three books by Max Reger show the same originality of treatment and daring unconventionality that have been observed in his earlier works. A very melodious "Hymn to Joy" will not suffer in popularity from the fact that its words are identical with those of one of the most beautiful of modern songs, Brückner's "Gebet," since very few singers know of that song's existence. "Peasant's Advice," "God's Acre," "The Dead Swallow," are not quite as difficult for voice or piano as some of the others, the complications of which are really excessive for musicians of ordinary capacity. The last we have mentioned will tax the powers of even the best accompanists.—The 12 vocal duets by Reinecke, Op. 217, are written with the composer's usual facility, and, if they do not go very deep, are yet most skillfully put together. The most remarkable of the six duets by Ferdinand Dunkley is a canon, "The Passing Year," a poetical conception well carried out. Doubtless some of the others, such as "The Skylark" or "The Swallow," will be more popular. A large selection of Kjerulf's songs and a new edition of Concone's *vocalists* for all classes of female voices are also sent. Among the single songs issued by the same firm, three songs by Edmondstone Duncan are well worthy of attention; they have real individuality. The setting of Blake's lovely "Cradle Song" is deliciously flowing, and that of "Blow, blow, thou Winter Wind," full of vigour and point. "Lines to his lady," by Percy Pitt, is a taking and well-written song that well deserves to become popular. "Ave Maria," by Edith Swebstone, is an expressive and well-written song with violin obbligato occurring in one of the young composer's clever cantatas. A charming lullaby, "Slumber sweetly," by the same hand is also sent. A pretty and unaffected setting of "O, Mistress Mine," by E. R. Daymond, is well worthy of success. Two songs by Charles Mawson-Marks show decided promise, although the unmistakable signs of the amateur hand are upon them both; "Rest" is the more ambitious of the two, and "Love," set to the words by Coleridge, is rather the more successful. The author will do well to study most carefully the higher branches of composition, for he has ideas, and considerable taste in their treatment. The eight songs by Mr. MacCunn (published separately) have both the qualities and the defects of the composer's later works. "If a Nobler waits for Thee" has a true note of passion, and "Many Days and Many Ways" a new figure of accompaniment. The figure in "Do not Vex thy Violet" is far more interesting than the vocal part, and the vigorous "Heart, be stout" (set, like those just mentioned, to words by George Macdonald) is well conceived. "A Flower Auction" and "All on a fair May Morning," belong to the graceful cycle taken from Black's "White Heather," and "O, gentle Sleep," to words by the composer's father, is a richly-coloured melodious love song of considerable beauty; but "When Roses Blow," with its curiously conventional opening, is hardly worthy of its companions; nor is the setting of Shelley's lines, "On a Faded Violet," much better. A set of four songs by Charles Wood contains a delightfully quaint version of "Ah, Robin! jolly Robin!" and a merry and spontaneous setting of Suckling's famous "Why so Pale and Wan, Fond Lover!" in which the point of the last line has been sadly weakened in deference to the prejudices of singers. "May's Love" and "A Message to Phillis" are reprints of two of Professor Stanford's early songs, both of which are charming and admirably expressed. A graceful "Cradle Song" by Anton Strelezki need not fear comparison with Grieg's setting of the same words. The series of "Songs by Northern Composers" now includes, besides a large number of songs by Kjerulf, Tschaiowsky's beautiful "Warum?" a song almost worthy of its companion in the same set, "Nur wer die Sehnsucht kennt," one of the perfect songs of the century. The excellently-edited series of songs from Handel's operas and oratorios includes a number of airs from the less familiar works, such as *Samson*, *Esther*, and others; also "Cangio d'aspetto" from *Admeto*, for the capital arrangement of which singers should be grateful.

VOCAL MUSIC.

	SONGS.	s.	d.
DAYMOND, E. R.	O mistress mine	3	—
DUNCAN, EDMONDSTONE.	A Love Song	3	—
—	Blow, blow, thou winter wind	3	—
—	Cradle Song	3	—
88420, b HOPEKIRK, HELEN.	Songs. 2 vols. 4to. Each, net	1	—
HANDEL, G. F.	Select Songs, edited by H. Heale.		
12.	My soul awakens. Cangio d'aspetto. Air (Contralto). From <i>Admeto</i>	2	—
21.	Return, O God of Hosts. Air (Contralto). From <i>Samson</i>	2	—
22.	How willing my paternal love. Air (Bass). From <i>Samson</i>	2	—
23.	Why does the God of Israel Sleep? Recit. and air (Tenor). From <i>Samson</i>	3	—
24.	Thy glorious deeds inspired my tongue. Recit. and air (Baritone). From <i>Samson</i>	2	—
25.	Farewell, ye limpid streams. Recit. and air (Soprano). From <i>Jephtha</i>	2	—
26.	O sleep, why dost thou leave me? Air (Soprano). From <i>Semle</i>	1	—
27.	Recit., "Twill be a painful separation" and air, "In gentle murmurs." From <i>Jephtha</i> . No. 1, in G minor.	3	—
28.	No. 2, in E minor	3	—
29.	Recit., "Thanks to my brethren," and air, "How vain is man." From <i>Judas Maccabæus</i>	3	—
8857 KJERULF.	Select Songs	2	—
KJERULF, HALFDAN.	Select Songs, with the original and English words:—		
—	Her Voice (Min Elskte, jeg er bunden)	3	—
—	Longing (Længsel)	3	—
—	Synnov's Song (Synnov's Sang)	2	6
—	Ingrid's Song (Ingrid's Vise)	2	6
—	Why do you still Return, Sweet Maiden? (Si vous n'avez rien à me dire)	3	—
—	Repose in the Pine-wood (Hvile i Skoven)	3	—
—	Eftenland (Aftenland)	3	—
—	A Parting (Just som jeg faved dit liv)	2	6
—	After-glow (Aftenstemning)	1	—
—	Nightingale, sing! (Syng, syng!)	1	—
—	Disimulation (Förstälningen)	2	6
—	Good Night (God natt)	2	6
KREUZ, E.	8878-83 Songs. Op. 19, 23, 24, 26, 27, and 29	each, net	1
—	The Serenade (Das Ständchen). Op. 24, No. 1	3	—
—	A Lake and a Fairy Boat. Op. 26, No. 4. No. 1, in B; 2, in A flat	each	4
—	Here's the Bower. Op. 27, No. 2	3	—

	MACCUNN, HAMISH. Strathallan's Lament	s.	d.
—	"When thou art nigh"	3	—
—	"All on a fair May morning"	3	—
—	"Heart be stout and eye be true"	3	—
—	A Flower Auction	3	—
—	Do not vex thy Violet	3	—
—	If a nobler waits for thee	3	—
—	Many days and many ways	3	—
—	On a faded violet	3	—
—	O gentle sleep	4	—
—	When roses blow	3	—
MAWSON-MARKS, CHARLES.	Rest (Ruhe). Op. 2	2	6
—	Love. Op. 3	1	—
PITT, PERCY.	Lines to his ladye	3	—
88902-3 REGER, M.	Lieder. 3 Books	each, net	1
STANFORD, C. VILLIERS.	A Message to Phillis	4	—
—	May's Love	3	—
STRELEZKI, ANTON.	Cradle Song (Wiegenlied)	3	—
SWEBSTONE, EDITH.	Ave Maria (Prayer of the warrior's betrothed). Song, with Violin obbligato, from the Cantata "Idylls of the Moon"	3	—
TSCHAIKOWSKY, P.	Ah! sad my heart (Nur wer die Sehnsucht kennt)	3	—
—	Why? (Warum?)	3	—
8954 WOOD, C.	4 Songs	net	1
WOOD, CHARLES.	Ah! Robin! Jolly Robin!	3	—
—	Why so pale and wan, fond Lover!	3	—

VOCAL DUETS.

8965 DUNKLEY, FERDINAND.	Six two-part Songs for Female Voices. Our Life is like a Rose Tree; Departing Day; The Skylark; The Brooklet; The Passing Year—Canon; The Swallow. 4to.	1	—
REINECKE, C.	12 Lieder für 2 Soprane mit Begleitung des Pianoforte. Op. 217. E. & G.		
41192 Book I.	1, Evening (Abendlied); 2, When the Christ-child Comes (Wenn's Christkind kommt); 3, Spring Sunshine (Der Lenz ist da); 4, Farewell to Home (Abschied von der Heimath); 5, A Carol of Spring (Hell ist ein Lied erklingen); 6, Butterfly and Bee (Schmetterling)	net	1
41193 Book II.	7, Morning Prayer (Morgengebet); 8, The Concert of Spring (Frühlingsconcert); 9, How Bright is the Earth and how Fair (Wie ist doch die Erde so schön); 10, The Spring Night's Glamour (Zauber der Frühlings-Nacht); 11, O, Take my Hand and Lead Me (Geistliches Lied); 12, Rosebud, Ah, When Wilt Thou Bloom? (Rose, wann blühest du auf?)	net	1
London: AUGENER & CO., 86, Newgate Street, E.C.; 81, Regent Street, and 1, Foubert's Place, W.			

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

- Augener's Edition*
No. 9182. **HARMONY: ITS THEORY AND PRACTICE.** By EBENEZER PROUT, B.A., Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Sixth Edition ... 5/-
- 9182a **KEY TO "HARMONY: ITS THEORY AND PRACTICE."** Second Edition ... 2/-
- 9182b **ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."** Second Edition ... 2/6
- 9182c **KEY TO THE ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY."** Second Edition ... 2/6
9183. **COUNTERPOINT: STRICT AND FREE.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Fourth Edition ... 5/-
- 9183a **ADDITIONAL EXERCISES TO E. PROUT'S "COUNTERPOINT: STRICT AND FREE,"** with Melodies and Unfigured Bases for Harmonising. Second Edition ... 2/6
9184. **DOUBLE COUNTERPOINT AND CANON.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9185. **FUGUE.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9186. **FUGAL-ANALYSIS: A Companion to "Fugue."** Being a Collection of Fugues put into Score and Analysed. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition ... 5/-
9187. **MUSICAL FORM.** By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, etc. Second Edition ... 5/-

A grand result of laborious research, outspoken opinion, and wide knowledge."—*Musical Standard*, May 9th, 1893.

"It would be impossible to overrate the value of Mr. Prout's labours in the important series of theoretical books from his pen now being issued by Messrs. Augener & Co. The labours of Mr. Prout in placing a well-considered series of works on the various branches of the art of making music deserve grateful recognition. It must not be overlooked that the work done is not only thorough, but, to use a modern expression, 'up to date'; so that the student guided by Mr. Prout finds himself in the hands of one who can be learned without being pedantic, and never fails to see that which is practical and useful through the medium of that which is theoretical or speculative."—*Musical News*, May 13th, 1893.

"From æsthetic studies, in which there is more than a difference of tastes to confuse the judgment, it is refreshing to turn to the five volumes with which the Professor of Harmony at the Royal Academy of Music has completed his treatment of the theoretical part of musical composition. We believe that he has followed the only true method of laying down theoretical rules in music—namely, by founding them 'upon the actual practice of the great masters.' This is, perhaps, the most valuable feature of the series—the illustrative examples are taken exclusively and impartially from the works of the greatest masters, from Bach and Handel—with whom modern harmony may be said to begin, down to the present day. The text also is clear and well-ordered, and by its insistence in defining shows the experience of a practical teacher."—*Westminster Review*, January, 1893.

"The series of theoretical works written by Ebenezer Prout will prove of inestimable service to teacher and scholar alike. In leading students through paths trodden by our musical ancestors the skillful guide never fails to point out objects of interest to be met with on the way. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*Daily Telegraph*, March 17th, 1893.

"For several years now the author has devoted his attention to the preparation of text-books, the features of which have been the clearness with which the subjects treated of have been set forth, the mass of knowledge compressed within their covers, and the numerous examples to illustrate the text, drawn from all sources, showing an immense amount of research on the part of the distinguished writer. All these books have been heartily welcomed by musicians, and have become standard works in this and other countries."—*Bristol Times*, October 21st, 1893.

"Perhaps the most remarkable series of musical text-books ever issued."—*Weekly Dispatch*, January 7th, 1894.

"The motto on all of Mr. Prout's treatises might be 'Musical instruction made easy. Thanks to him, students can now gain really large acquaintance with the works of all the acknowledged masters, ancient and modern, without the trouble and expense entailed in the purchase and study of the scores.'—*Athenæum*, April 14th, 1894.

Reviews of E. Prout's Text-books (continued)—

"The most practical series of text-books on the subjects of musical theory ever placed before the public."—*Athenæum*, August 9th, 1890.

"A monumental series of educational works."—*Athenæum*, April 2nd, 1892.

London: AUGENER & CO., 86, Newgate Street, E.C.; also at 1, Foubert's Place, and 81, Regent Street, W.

DR. H. RIEMANN'S
CATECHISMS IN AUGENER'S EDITION.

- Crown 8vo. Bound in Limp Cloth*
No. 9201. **CATECHISM OF MUSICAL INSTRUMENTS (GUIDE TO INSTRUMENTATION).** In paper covers, net, 2s. ... 2/6
- CATECHISM OF MUSICAL HISTORY.**
9202. Part I. History of Musical Instruments, and History of Tone Systems and Notation. In paper covers, net, 2s. ... 2/6
9203. Part II. History of Musical Form, with Biographical Notices. In Paper Covers, net, 2/-
9204. **CATECHISM OF PIANOFORTE PLAYING.** In paper covers, net, 2s. ... 2/6
- DR. RIEMANN'S ANALYSIS OF BACH'S 48 PRELUDES AND FUGUES (Wohltemperiertes Klavier).**
Translated from the German by J. S. Shedlock, B.A.
9205. Part I. 24 Preludes and Fugues. In paper covers, net, 2s. ... 2/6
9206. Part II. 24 Preludes and Fugues. In paper covers, net, 2s. ... 2/6

CATECHISM OF MUSICAL ÆSTHETICS.
(In the Press.)

London: AUGENER & CO., 86, Newgate St., E.C.; & 1, Foubert's Place, W.

AUGENER'S EDITION, No. 9,200.

DICTIONARY OF MUSIC
BY
DR. HUGO RIEMANN.

Translated by J. S. SHEDLOCK, B.A.

- 9200a **Part I. (A. to BECK).**
9200b **Part II. (BECKÉ to CHACONNE).**
9200c **Part III. (CHADWICK to DISSONANCE).**
9200d **Part IV. (DISTINCTO to FUNDAMENTAL BASS).**
9200e **Part V. (FUNDAMENTAL CHORD to HANDEL).**
9200f **Part VI. (HANDEL to JUPIN).**
9200g **Part VII. (JÜRGENSON to LIPSIVS).**
Each Part price 1s., net.

RIEMANN'S DICTIONARY is a concisely worded musical encyclopædia, which avoids all that is superfluous. It will comprise not only the biographies of noteworthy musicians and writers on music of the past and present, with criticisms of their works, but also a complete description and history of all musical instrumental, an easily intelligible exposition of musical theory definitions of musical art-expressions, etc. It will appear in fourteen parts, at One Shilling each, which will bind in one handy volume. That which distinguishes Riemann's Dictionary from other dictionaries is unity and consistency of statement, which is only attainable if one and the same author writes an entire work, but not if a number of contributors compete who are of different opinions and variously gifted. Riemann has long since, by his striking and many-sided literary activity, given proof of his entire ability to cope with the task of compiling a work of this encyclopædic nature. His dictionary contains, in convenient alphabetical order, so to speak, the sum and substance of the results of his researches in the most varied ranges of musical science, e.g. the history of notation, the theories of rhythm (phrasing), harmony and form (analysis), musical æsthetics, etc.; it is therefore adapted to serve as an introduction to his musical pedagogic reforms. The problem of presenting established facts in a concise and clear manner has here been brilliantly solved.

"MESSRS. AUGENER are bringing out in parts a handy edition of Dr. H. Riemann's 'Dictionary of Music,' translated by Mr. Shedlock, and furnished with additional matter by the author. So far as the first instalment goes, the work has been excellently done, especially in the matter of just allotment of space. Such literary treatises as appear in the great dictionaries of Mendel or Grove do not come within the scope of a work like this, but to the ordinary student the newly issued dictionary will be of immense value, and the name of the translator—who may be suspected of having taken more than a translator's part in the compilation of the English biographies—is a guarantee for accuracy and thorough research."—*The New Quarterly Musical Review*, August, 1893.

London: AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, and 81, Regent Street, W.

NOVELTIES | NOUVEAUTÉS

published on (Nova) publiées
November 1st, 1894, by le 1er Novembre, 1894, chez

AUGENER & CO., 86, Newgate Street, E.C.;
1, Foubert's Place, & 81, Regent Street, London, W.

(All Music engraved and printed in England at Augener's
Music Printing Office, 10, Lexington Street, London.)

Edition Number. PIANOFORTE SOLOS (à 2 mains). s. d.

- HAYDN, J. Symphonies, Arranged by Max Pauer:—
6183/ No. 11, in G major (Militaire)... .. net 1 —
6183m 12, in B flat major net 1 —
KIRCHNER, F. Tyroler Schnadahüpfel. (Airs
joyeux). Tonstück. Op. 545 3 —
KJERULF, HALFDAN. Scherzo (Sketch). Op.
28, No. 4 3 —
KUHLAU, F. 19 Sonatinas, revised, phrased and
fingered by Dr. H. Riemann and Max Arend. C:
8202c Book III. Sonatinas Nos 10 to 12. Op. 59... net 1 —
LANGER, GUSTAV. Grossmütterchen. Granny.
Ländler. Op. 20 3 —
NOSKOWSKI, SIGISMOND. Bluettes 3 —
PITT, PERCY. Aquarelles. 3 Morceaux. Op. 8.
No. 1. Canzonetta 3 —
2. Chant d'automne 3 —
3. Valse oubliée 3 —
8438b SCHÜTT, EDOUARD. Pêle-mêle. 3 Morceaux.
Op. 41. Book II. (Prélude du Bal, Pas
lent, Un peu coquette, Finale) net 1 —
STRELEZKI, ANTON. Morceaux:—
No. 80. Impromptu esquissé 3 —

PIANOFORTE DUET.

MORCEAUX FAVORIS:—

- No. 51. A. Dvorák. Polonaise 4 —
52. L. Schytte. Airs et Danses suédoises 4 —
53. R. Volkmann. Young blood (Fiatal kedély) 3 —

2 PIANOFORTES, 8 HANDS.

- GURLITT, CORNELIUS. Ländliche Bilder.
Rustic Pictures. 8 melodious, instructive Pieces
for two Pianos, 8 Hands. Op. 190:—
6653a Book I. Abmarsch (The Start); Ankunft auf dem
Lande (Arrival in the Country); Ueber Berg
und Thal (O'er Hill and Dale); Abends in der
Waldschenke (Evening at the Inn in the
Wood) net 1 —

ORGAN.

- 9815 BACH, J. S. Organ Works. Edited by W. T.
Best (Oblong Folio): Vol. XV. The Great
Choral-Preludes. Nos. 25 to 30 net 2 —

VIOLIN AND PIANOFORTE.

- 7502 HANDEL, G. F. Sonata in F. Op. 1, No. 12.
Arranged by Dr. H. Riemann net 1 —
HOFMANN, RICHARD. Potpourris on popular
Melodies from classical and modern operas and
oratorios. Step I. (in the first position):—
5405c Boieldieu. La Dame Blanche net 1 —
5406c Donizetti. La Fille du Régiment net 1 —
KREUZ, EMIL. 30 Melodies for the Violin, in the
1st position, with Piano accompaniment. Op. 25:
7515c Book III. 6 Progressive Pieces in F, B flat, and E
flat major, and their relative minor keys net 1 —
LANGER, GUSTAV. Grossmütterchen. Granny.
Ländler. Op. 20. For Piano and Violin, with
and Violin *ad lib.* 3 —
MOZART, W. A. Select Movements from Sonatas:
7324a Rondo from Sonata in F, No. 7 net 1 —
7324b Andante from Sonata in B flat, No. 15 net 1 —
7324c Allegretto from Sonata in G, No. 6 net 1 —

Novelties.—(continued)—

INSTRUMENTAL.

- HOFMANN, RICHARD. Potpourris on popular
Melodies from classical and modern operas and
oratorios. Step I. (in the first position):—
5405c Boieldieu. La Dame Blanche.
5406c Donizetti. La Fille du Régiment.
A. For Violin each net — 6
B. For 2 Violins each net — 8
C. For Violin and Pianoforte... .. each net 1 —
D. For 2 Violins and Pianoforte each net 1 4
E. For Violin, Violoncello, and Pianoforte each net 1 4
F. For 2 Violins, Violoncello, and Piano. each net 1 6
Extra string parts may be had, each net 4d.
SCHROEDER, CARL. Classische Violoncell-Musik.
Classical Violoncello Music by celebrated masters
of the 17th and 18th centuries, arranged for Violon-
cello with Pianoforte accompaniment:—
5506 L. Boccherini. Sonata (G major) net 1 —
5360 WANHAL, J. 15 Trios Faciles pour 2 Violons et
Violoncelle net 1 —

VOCAL MUSIC.

- HANDEL. Select Songs, edited by H. Heale:—
No. 30. Recit. "Alexander's Course of Glory"
(Ne' trionfi d'Alessandro) and Aria, "Ye Cupids
and Graces" (Lusinghe più care) from "Ales-
sandro" 4 —
HEALE, H. Dance Movements from the works of
Handel and Bach; arranged for 2 Female Voices
with Pianoforte accompaniment, and adapted to
English words:—
4049a "Philomel with Melody." Courante from Suite in
A (G. F. Handel) net — 3
4049b "Hear how the Birds." Sarabande from Suite in
E minor (G. F. Handel) net — 3
4921 PITT, PERCY. Zephyr, stay thy Flight. A Glee
for Male Voices net — 6

BOOK ON MUSIC.

- 9200g RIEMANN, DR. Hugo. Dictionary of Music,
Translation by J. S. Shedlock, B.A. Part VII.
(Jürgenson to Lipsius) net 1 —

AUGENER & Co., London.

City Chief Office: 86, Newgate Street, E.C.

West End Branches: 1, Foubert's Place,
& 81, Regent Street, W.

Cheques and Post Office Orders payable to the order of Augener
& Co., and to be crossed "London and Midland Bank, Limited."

Telegraphic Address—AUGENER, LONDON.

CONTENTS.

	PAGE
MUSIC IN THE OLDEN TIME	241
THE ORGAN WORKS OF J. S. BACH. Edited by W. T. BEST.	
By STEPHEN S. STRATTON. (Continued)	242
HOW TO COMPOSE AN OVERTURE	243
STUDIES IN MODERN OPERA: A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH. By FRANKLIN PETERSON. (Continued)	243
BIRMINGHAM MUSICAL FESTIVAL	244
THE PIANOFORTE TEACHER: A COLLECTION OF ARTICLES IN- TENDED FOR EDUCATIONAL PURPOSES, CONSISTING OF ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE. By E. PAUER. (Continued)	247
LETTER FROM LEIPZIG	248
OUR MUSIC PAGES: C. SCHROEDER'S "VORTRAGSSTUDIEN" FOR 'CELLO AND PIANO: NO. 1, NARDINI, "ADAGIO CANTABILE," AND NO. 7, BUXTEHUDE, "SARABANDE AND COURANTE"	248
REVIEWS OF NEW MUSIC AND NEW EDITIONS	249
OPERAS AND CONCERTS	255
MUSICAL NOTES	256
NOVEMBER NOVELTIES OF AUGENER & CO.	264